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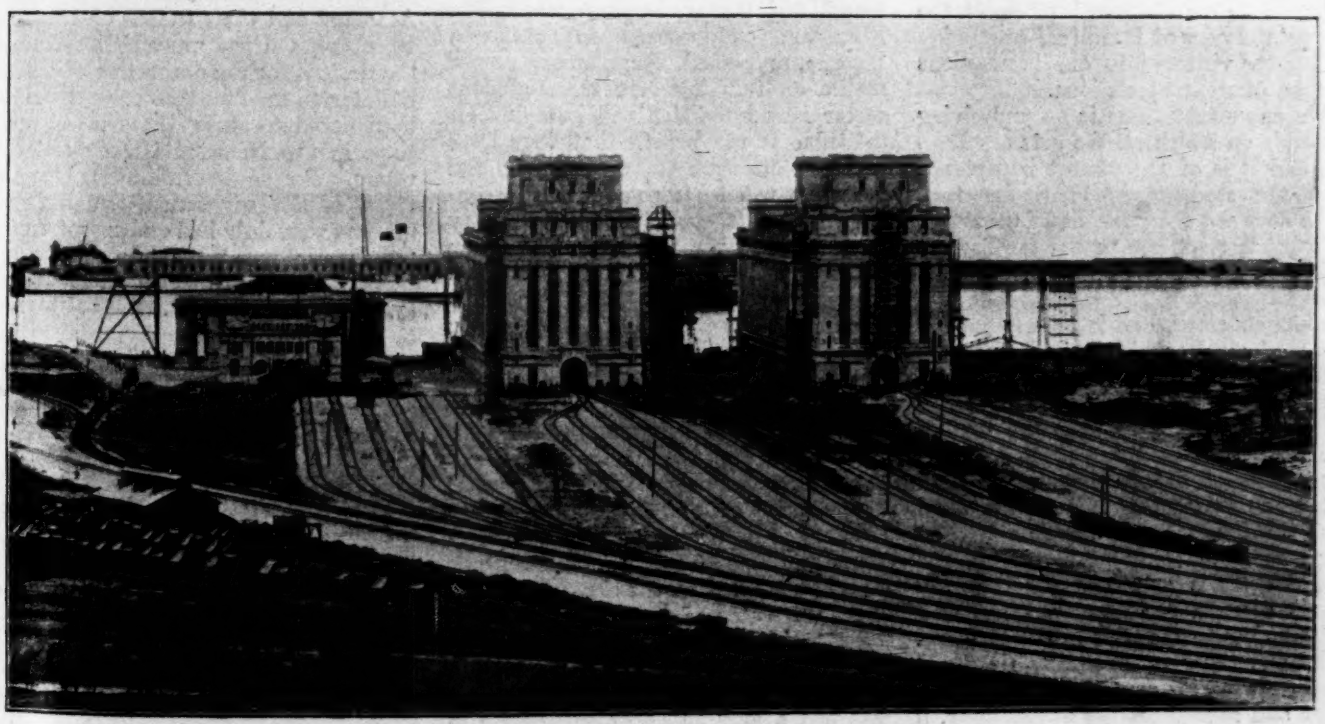

**Group of Warehouses in the Port of Constance.**

(From "Zeitschrift für Bauwesen.")

## THE ROYAL ACADEMY SCHOOLS.

THE exhibition of the students' work at Burlington House displays characteristics that must give grounds for reflection as to the methods on which the school is conducted. The works shown, especially those in the realms of architecture and decoration, are about as unlike anything that can be conceived as coming from an organised school of the arts as possible. Without desiring to minimise the value of allowing a certain individuality in artistic expression, surely a school, if it is to be efficient as such, should indicate a certain unity of aim. The Academy schools indicate nothing of the kind. If the student on entering lacks education in the technique of his art, he appears year after year to continue to display the same defects in his designs; as he comes to the school he remains, barring perhaps a slight advance in facility of execution which he would probably acquire in any case.

There is no sign of any dominating influence such as any school, to be really effective, must exercise on its pupils. This influence may be in one direction or in another, but it is bound to be there if a school is to have any value at all. The work at Burlington House might just as well consist of a number of designs submitted from all over the country; some show the influence of Glasgow, some of Liverpool, and others display a mixture of merits and defects such as any youngster with ability would pick up from the casual study of the work he sees around him. In these circumstances it must be extremely difficult to award the prizes, which go in most cases to works displaying marked individuality, because imagination naturally goes with this quality; but these same works show again and again a deplorable disregard of the basic

principles of design. Now these basic principles it is the duty of a school to impart, and their absence is an indication of its utter failure as an educational influence.

That the result of the teaching at the Royal Academy schools is futile is sufficiently obvious, but the reason for this is not so easily determined, otherwise no doubt something definite would have been done long ago. Probably the root of the matter is in the lack of any national ideal, though some may regard this less as a cause than as an effect. Leaving this point out of the account for the moment, we may point out two ways in which a school may fail to achieve its purpose—the defects, maybe, lie with the men or the method. Education may be attempted on a good system, but with incompetent exponents, or with able teachers on a defective system, and in both cases the result will be failure. Perhaps at the Royal Academy it may be something of both, for one would hesitate to say that a system putting some of the best talent of the country at the disposal of students could be altogether wrong; while one is bound to recognise that those members of the Royal Academy who visit the schools must have valuable instruction to impart. Probably the weak spot lies in the fact that no attempt is made to correlate and reconcile the divergent modes of individual expression among the visitors into one harmonious method of artistic technique.

We know that there is an underlying principle on which all the arts are built up, and it is of the utmost importance that the student should realise this. If he does not the criticism of the artist, who by instinct has passed far beyond this stage, is valueless to him; and it does not follow that because a man is a consummate artist he is able to impart the methods by which he arrived at his results, and if any advantage is to be derived from his criticisms they need to be expounded and to form the text of a discourse that will conduct the student through the intermediate stages of artistic development. If means are taken that this is supplied in the school training some result may be hoped for, but if not there is a probability that the words of even the greatest artist may be valueless to the bulk of the students. Why one thing is artistically right and another wrong is a matter demanding a close and careful process of reasoning, if the knowledge is not there by intuition; and it is this studied tuition that the student never, or rarely, gets from the rapid review of his work by the visitor.

We presume that it is the intention of the Royal Academy that this should be supplied by the permanent staff, but if so their selection of that staff seems, judging by results, to have been at fault.

Might we venture to suggest that the Royal Academy should take the matter of their schools in hand and give it their serious attention with a view to the entire revision of its methods? Quite apart from the schools abroad that are turning out excellent and consistent work, we have those all over our own country, year by year strengthening their own systems of tuition, and it appears nothing less than a disgrace that what should be the premier school of national architecture should lag so far behind. We wonder how many would take the trouble to work in the Academy schools if it were not for the valuable studentships and prizes offered? And that these should be the main attraction to students is by no means creditable to a school in this position and with the resources at the disposal of the Royal Academy of Arts.

## THE VALUE OF TRAVEL.

WE are not surprised that Mr. G. L. Elkington's provocative paper at the Architectural Association produced a strenuous discussion, but that he should have divided the vote so equally is, we admit, somewhat unexpected, and may be regarded as a stronger tribute to his powers of advocacy than to the justice of his contentions. Several speakers disclosed weak spots in his chain of argument, and Mr. Statham cleared a large area of the field of the discussion when he put forward the claim that we were gradually eliminating the national element in architecture, and that the tendency is towards conformity of method in this as in the other arts. This view, while disposing of the question of study abroad *versus* study at home, still leaves that of the relative value of travel and tuition, between which Mr. Elkington endeavoured to strike a balance, undecided. Many among us will realise on thinking over their student career how intangible and how difficult to define is the benefit that they have derived from their tours of study; and yet there will be few not inwardly convinced that they have received very great advantages from them. Is this conviction illusory? We do not for a moment believe it; and, though it may require careful analysis to say exactly where the benefit arises, we cannot admit it as non-existent.

For many reasons foreign travel may fail to help the architect and to raise the standard of his work; that does not justify the contention that it is injurious in itself, but only one to the effect that it is not in its proper place in an educational scheme. What its place is depends to a large extent on the character of the student; with one it may come earlier than with another, but it will be safe to say that it is better late than early. Far more will be gathered by one who has had a long and thorough course in the principles of design than by one who, having had little training in this respect, may devote his attention to attractive subjects for his pencil, regardless of whether they advance his knowledge of architectural composition and expression. The experienced designer will get nothing but good from the study of buildings, whether they be those of mediæval France, classic Greece, or far Cathay; he will not be distracted by the unaccustomed detail and curiosities of construction, but will delve amid these to recover the spirit and intention of the original designer. To say that such studies as these do not tend to fit a man for work in any age or in any material only indicates a lack of appreciation of the broad idealism which the problems of architecture demand for their satisfactory solution.

Our view may be summed up as follows: Travel and see as much as possible, but what you see study thoroughly and analyse rather than depict. Postpone your grand tour as long as possible, and first reach as high a standard as time and ability permit in the art of design. That our leading architectural bodies recognise this principle is clear from the fact that the more important travelling studentships are awarded on this basis. We are not sure that it might not with advantage be extended to the remainder.

## NOTES.

**German Warehouses, Constance.** WE referred in our issue of December 3 to the need for the architectural treatment of engineering works in connexion with docks, and take the opportunity of giving an illustration (see front page) of two warehouse blocks placed at the waterside, remarkable for this successful grouping and dignified effect. In our own country it is only too rare to see the claims of architecture recognised by the engineer.

**Mural Decoration.** SIR E. J. POYNTER, in his short address to the students of the Royal Academy and their friends on December 10, attributed the unusual excellence of the designs for the decoration of a public building to the fact that competitors had been urged to study the great compositions in the National Gallery and elsewhere. No doubt full advantage was taken of the suggestion, and the great masters were duly laid under contribution for ideals; but we think another and perhaps greater influence is at work in bringing out good designs. We refer to the growing interest taken by the public in the decoration of buildings, and the stimulus thus given to practical inventiveness on the part of the artist. In modern times the painter has not worked in collaboration with the architect and sculptor, and consequently he has lost touch with one of his chief missions. But, partly through the success of Mr. Frank Brangwyn and the enterprise of several architects of note, mural decoration of the right sort is gaining headway, and the result is reflected in the work done in the Royal Academy Schools. Students of painting are beginning to realise the requirements of the age, namely, that their art shall be conceived with some definite decorative intention, and we believe the day is not far distant when pictorial art unbounded by the gilt frame will form again a regular part of the output of our best painters. If G. F. Watts had been allowed to decorate the hall of Euston Station this happy result might not have been so long delayed.

**The Unexpected.** ACCIDENTAL effects are common in all creative work, and, whatever artists may say, are invariably welcome. What the acid bath has done for the etcher, the furnace for the potter, and the luckily charged palette for the painter generally remain secrets of the studio. Of all craftsmen architects are least assisted by chance because their practical training

and the conditions imposed do not as a rule favour results which in other branches of art can be considered nothing but fortunate. Instances occur, however, in which an unexpected effect has been obtained, and one at least in London is remarkable. It is the picturesque view of the St. Pancras Hotel and Station from the top of Pentonville Hill. Sir George Gilbert Scott did not foresee probably the result of the juxtaposition of his building with the body of the station; but from the distance the imposing group of buildings appears to be nothing less than a noble cathedral, whose spires rise skywards with all the dignity of reality, and whose nave is of stately proportions. Especially is this so at dusk, and in good weather, when the rosy haze of departing day makes a suitable background, the illusion is complete.

**The Thames in Flood.**

RESIDENTS in the Thames valley districts have noticed with relief that during the recent weeks of heavy rainfall the main river, except in the neighbourhood of Maidenhead and a few other places, has been kept within bounds. The result is due to the enterprise of the Thames Conservancy and the activity of those whose duty it has been to work out the instructions from headquarters. The serious consequences of floods are too well known in other parts of the country, and in avoiding a repetition of the damage done a few years ago to riverside property the Conservators must be congratulated. Improvement of the weirs and better communication from lock to lock seem to be the secret of success in dealing with rising water.

**Dry-Rot in Timber.**

AN article in a Continental contemporary urges the necessity of making compulsory the impregnation of timber for building purposes by means of antiseptics capable of obviating the development of cryptogamic maladies. The writer shows that such maladies are quite as contagious for wood as cholera and the plague is for man, and that they are always encouraged by humidity. Although their existence by no means establishes undesirable hygienic conditions for the occupants of buildings, maladies in timber are the cause of deterioration and sometimes of serious accidents, a point sufficiently illustrated by past volumes of the *Builder*. In conclusion, the writer expresses the view that the only effective remedy for the injury done by fungoid growth is antiseptic treatment, as already applied to railway sleepers and timber employed in engineering structures.

THE SURVEYORS' INSTITUTION.—An ordinary general meeting of the Surveyors' Institution was held on Monday at No. 12, Great George-street, Westminster, S.W., when a paper by Mr. R. M. D. Sanders was read, the title of the paper being "The Organisation of Agricultural Credit Under Land and Local Credit Societies." The paper gave a general idea of how in Great Britain, in the author's opinion, land credit may be organised to supply the want which is felt by the farmers and small holders who desire to purchase their land, and by all agriculturalists and workers in rural districts who desire cheap credit for carrying on their particular industries. He explained how these objects may be obtained while principles of thrift and good-fellowship are at the same time taught and encouraged.

## FOREIGN TRAVEL AND STUDY AND NATIONAL STYLE.

A COMBINED ordinary general meeting and Camera, Sketch, and Debate Club meeting of the Architectural Association was held on Monday at No. 18, Tufton-street, Westminster, S.W., Mr. Arthur Keen, President, in the chair.

Mr. E. Gunn, Hon. Secretary, having read the minutes of last meeting, it was announced that the Life Class, under Professor Alston, will begin on January 11. The fee for the course of twenty-four evenings is 1*l.* 4s.

Mr. G. Leonard Elkington then read the following paper, entitled

### THAT FOREIGN STUDY AND TRAVEL RETARD THE DEVELOPMENT OF A NATIONAL STYLE.

"All styles of architecture in the past have owed their origin primarily to a desire to build in beauty, for from this desire there arose, in a perfectly natural way, a seeking after novelty. This seeking led to the production of new forms, and of these those that gave most pleasure were reproduced. Thus the styles came about, to wax and to wane, to live or to die as the future might decide.

From a genesis such as this to the culmination of any style is a long step, for the evolution of architecture, depending as it does on external conditions, must necessarily be slow. It is owing to imperfect knowledge, insufficient appreciation, and even complete ignorance of very many of these external conditions that a proper understanding of architecture is so extraordinarily difficult. It is for these reasons that architecture is so often regarded from an entirely wrong standpoint, with unfortunate results, I am afraid, for the impression thereby gained is presented in false perspective, and the lesson to be learnt is misread. Not only is this to the detriment of the learner, but when his learning is subsequently applied in the exercise of his art it is to the detriment of that art also. This, in my view, is one of the ever-present dangers of too close a study of the architecture of the past.

#### The Roman Empire and Architecture.

Let me endeavour to explain by taking the architecture of a civilisation which, in its relation to other co-existent civilisations, occupied a position more or less analogous to that held by our own State at the present time. I refer to the Roman Empire. There we find a people whose dominating influence led to colonial expansion, a people with cities great and small, patricians and plebs, plenty and poverty, virtue and vice, intellect and ignorance, possessing, in fact, all the concomitant elements in greater or less degree of a highly developed civilisation. The lesson to be learnt from its architecture should surely be applicable to our own. Has it been learnt with advantage? I say "No." Can it be learnt? I say "No." And why not? I think for several reasons.

First and foremost, I suggest that it is beyond human power for any student to so blind himself to the state of civilisation in which he has been brought up that he could sufficiently suppress his own entity in the attempt to correctly realise a state which existed centuries ago. I say that it is impossible for him, though he knows from beginning to end such contemporary literature and history as have come down to us, to acquire sufficient intimate knowledge of Roman ideals and of Roman ways to become, in fact, sufficiently Roman to appreciate, or to depreciate, except by hazard, the merits of the Roman style. If this be so, how, I ask, is he to form a proper judgment of Roman architecture? And in the absence of a proper judgment, how could he form a correct estimate of its worth? How can he tell with any pretence to accuracy the extent to which it met the conditions of life that then existed, the extent to which it reflected the knowledge of the day when it flourished? And yet to my mind it is imperative that this knowledge should be first obtained if the result of the study is to be of practical value to him, for without that knowledge he may be led into merely wasting his time.

But I shall be told the object of our study is not to see how far Roman architecture was suited to the requirements of the Roman civilisation, but to inquire into its suitability for the requirements of this present day. What a palpable admission of enfeebled faculties does not the mere nature of this inquiry convey, what indisputable evidence does it not afford of forgetfulness of that consistently progressive movement that has characterised the slow evolution of architecture from its crudest beginnings? And yet it is an inquiry that has unblushingly been made but a short time ago in our architectural history for unfortunate reasons, and with a disastrous result, as I will endeavour to explain later.

For the present let me remind you of several factors that intervene to prevent the accurate determination of an inquiry of such a trifling nature. The examples of Roman architecture that remain to us are in varying states of decay. They are very few in number, spread, too, over a wide area. In their pristine beauty, when they might have been able to impart more information than they can now give us, they would have surely represented different values in the architectural scale. These remaining examples represent also, comparatively speaking, a narrow range of types or classes of buildings. Here, then, is the field of your inquiry—a field of wide boundaries but producing a limited crop. Your equipment for the task I will assume to be as perfect as that I have insisted on a little while ago as essential. You spend five years or so, in indefatigable study, sketching, measuring, photographing what exists, in exercising your imagination to restore what has gone—an ideal student, in fact.

You will, like an architectural jackal, unearth the moss of ages to uncover the bones of a dead past, but the soul of that past is beyond your grasp. You may discover in your ghoulish task how those bones were joined one to the other, but the spirit in which they were so joined you cannot reveal, for it is gone.

You will come back with a superficial knowledge of the outward forms of two or three or more individual units of that vast fabric of Roman architecture—only a superficial knowledge, I say, backed with plenty of conjecture. You will read a paper before this Association or the Institute, which will be favourably received. You will perhaps be inveigled into writing a book on the subject whereby many another student may be led from the correct path. But you will have learnt nothing that will tend to advance the architecture of to-day. Your first job will probably be as dismal a failure as can be imagined, and your first client, when he has his second commisssion to give, will look

up some old studio friend of yours who did not get the Travelling Studentship.

I have mentioned Roman architecture as an instance where the conditions by which it grew and flourished are only imperfectly known to us to-day, but I do hold that similar difficulties arise to prevent a true understanding of other architectures, such as those of Egypt, Greece, and the Mediæval Church amongst others. And without that true understanding being obtained I ask of the form of study we have under consideration, *Cui bono?*

**A Knowledge of Architecture of the Past.**

I do not say that we should not study them at all, for I cannot conceive any architectural training of value that does not include in its syllabus a comprehensive review of the development of architecture in the sequence of historic styles. But that review, to my mind, should play the same part in the training as does the learning of Latin and Greek as dead languages in the education of a cultured English gentleman—that is to say, it should be a means only to an end. I believe that an all-sufficient knowledge of the architecture of the past can now be acquired without spending perhaps the most valuable part of your life in seeking it in person on the spot, for it is in those years that immediately follow the student's career as a pupil or in the schools that his mind is in its most expansive condition and when impressions of a lasting nature are received most readily. It is cruel to suggest that such a mind is worthily employed in attempting to unravel problems of the past in some out-of-the-way place abroad, and with all the difficulties I have mentioned in the way of obtaining a proper understanding. And, when it is recollected that it is the most promising students that meet this fate, I say it is nothing less than intellectual ostracism of the worst type by the powers that be in the shape of those architectural autocrats who control the immediate destinies of our students. Perhaps, however, they are jealous of dawning genius, and regard travelling studentships as a species of architectural Siberia.

Now, I hold that those five years of the lives of our most promising students would be better devoted to unravelling the problems of the present in their own native land. Goodness knows there are national problems enough to be unravelled, and it is surely only by unravelling them that a national style will be developed. As we get older we are inevitably more and more inclined to shirk serious attempt at their solution, so engrossed do we become in building up a balance at our bank. It is the young men such as those I have indicated who should be in the front rank of the force tackling those problems. Why, then, consign them to outpost duty? This is the principle of the proposition I submit to you.

**Commissions in Connexion with Public Buildings.**

It is not for me to indicate precisely how those services could best be utilised for the purpose I have in view, but I offer as a mere suggestion that, say, a minister of fine arts should have the bestowal of a number of commissions in connexion with some of our public buildings. Instead of a travelling studentship the successful student, the student with knowledge, should have one of these commissions given to him. His training would have been such, if the principle of my proposition be recognised, as would enable him to make the best of this reward for his study, and I cannot help thinking that by this means the cause of a national architecture would be advanced, if only by indirect means at first. I have too much confidence in the value of the "young man" in architecture to think otherwise.

Contrast the position I have suggested with that which obtains. What interest does the public take in our travelling students? Does it really care whether the influence of the travelling students' work upon current architecture is for good or for bad? It cannot even decide, because it is in possession of no criterion by which the work may be judged.

Reward the successful student as I have indicated, set the people a national standard they can look up to, and I believe much will be done to awaken public interest in him and in his work, and, what is more important, in architecture generally. And then architecture will advance appreciably, the good architect will make his ten per cent. as easily as he now makes his five per cent. with difficulty, and the cry of the registrationist will no longer be heard in the land.

But this happy state is unfortunately mere suggestion.

I have referred, very superficially, I am afraid, to some of the dangers attending architectural study abroad in referring to what we understand as real or serious study, and the observations I made with regard to the particular instance I took apply with greater or less force to all styles of architecture, of no matter what age or country other than our own.

**Travel and Enlarging the View.**

I do not think it necessary to make more than a brief mention of that form of travel and study which is sometimes advocated as conducive to the enlarging of our view. I allude, of course, to that hurried, casual sort of study which is done with a portmanteau in one hand and a sketch-book in the other. I have never heard it seriously claimed for it that it is of any lasting or material benefit to anybody. It admittedly enlarges the view, whatever that may mean precisely. But the process, though pleasant, is not always desirable, for the brain is liable to be overfed with mental food not easily or quickly assimilated, so to speak, and the mind is apt to suffer in consequence from the nasty effects of an architectural indigestion. A good deal, of course, depends on the patient, but traces of the malady are often discernible in his subsequent work.

In some cases you will find an advocate of this view-enlarging process who will argue that he has never suffered from the ill-effects I have mentioned. It is a line of argument somewhat analogous to the contention that So-and-So must be a good citizen because he has never been locked up; but before you accept his argument look carefully to see whether it is not a case of a brain so empty that it can never be fed sufficiently, much less overfed.

**Alien Features in Work.**

The chief objection I have from the point of view of the development of a national style to this form of travelling study is the tendency it fosters to introduce alien features into the work of the student or practitioner. In these enlightened days I will not even hint at mere copyism, but I do say that, however strong a man may be to avoid any conscious imitation, he is bound to be influenced subconsciously by what he has seen. For that reason I hold he should confine his study to his own country when his work is to lead to the development of a national style.

**Foreign Study and Development.**

Now, those who are unable to accept my proposition must of necessity take the view that foreign study and travel do not retard the development of a national style. To prove their contention properly would involve them in the necessity of subjecting the condition and value of architectural art in England at the present day to a critical examination and estimate. I think this should only be undertaken by those whose special qualifications fit them for the task, for it is obvious that the field of inquiry would be so vast, and the bases and factors of valuation so diverse, that the task would be stupendous.

But presume that that task were undertaken not by those who will oppose me, but by the most capable and enlightened jury that you could imagine. I think you would find that every member of the jury would deem it necessary to present a separate report of a nature conflicting with the reports of his colleagues. In fact, I believe that they would only agree upon one opinion with any approach to unanimity, and that is that much, but not all, of our current architecture is deplorably unsatisfactory.

With that view you will agree, because disagreement would imply some sense, at any rate, of satisfaction in things as they are, an attitude that cannot be even dreamt of as an attribute of the true artist or sincere student. But whether you agree or not really does not matter. The reasons prompting your action, whatever it may be, are exactly similar to those which would have compelled my jury to approximate or diverge in their attempt to estimate the worth of our current architecture; and, strange to say, it is for analogous reasons that each member of my jury would be able to support his colleagues in that one opinion to which they all could subscribe.

It is simply a matter of ideals. You, and the members of my jury, only regard the problem from the point of view of seeing how far yours or their particular ideals are satisfied. It is from the adoption of these personal points of view that we obtain collective criticism of a more or less indeterminate nature and of dubious value. Thereby are we deprived of any trustworthy information as to whether we individually are groping in the dark and wasting our time, or working properly as we should to the advancement of architecture. It is no mere difficulty of the imagination this, the lack of opportunity of obtaining trustworthy information. It is a difficulty I have experienced myself, and one which, I venture to think, has been felt at some time or other by all thinking students of architecture. It is a difficulty that should be promptly removed.

I am forced to the conclusion that if there could be substituted for the disquieting variety of our individual ideals one definite and noble aim in architecture that would appeal so irresistibly to all of us, from the Royal Academician downwards to the merest tyro in the Architectural Association School, that we were voluntarily drawn with all the enthusiasm and fervour that you can imagine to work consistently and loyally to its attempted realisation, then, not only would the difficulty to which I have referred be removed, but you would have an architecture with a purpose—an architecture worth living for.

What that definite aim should properly be is a subject worthy of separate inquiry; but obviously to be of the value I have in my mind it must be an ideal of so lofty a standard that it can never be fully attained. But I do suggest that a truly national style is a most excellent substitute to go on with, and it is to hasten, if it be possible, the development of this that I ask you to agree to my proposition this evening.

**The Architecture of Pre-Renaissance Days.**

I do not think that anyone will question the statement that in pre-Renaissance days the æsthetic value of the buildings was largely achieved with the assistance of a potent force exercised by the Church on the builders, a force which compelled each workman of his very faith to make his work beautiful. We must admit, too, having regard to the haphazard building methods of the time, that the architecture was singularly successful and beautiful, and that when judged, so far as we can now do so, from the point of view of fitness it is fully endowed with national characteristics. Now, one of the reasons why this architecture was so successful was that it had progressed slowly on the lines by which all the great styles of the past had matured—that is to say, by means of knowledge supplied by tradition, and with an aim of an inspiring nature always in view. The objective of this aim is now often difficult to determine in many cases, and yet we feel instinctively that it really existed. And for so long as the change in social condition and the advancement

of knowledge had proceeded slowly so long did tradition prosper and so long had the evolution of architecture kept pace.

At the Renaissance social conditions changed so rapidly, and knowledge leapt forward at such a bound, that architecture by evolution was left behind, and so died the old order as the living expression of the day. But it was a lingering death, for tradition dies hard.

### The Architect and Architecture.

Now, one of the most interesting outcomes of the new order was the initial appearance on the scene of the architect in the sense that the word is understood to-day. Henceforward the knowledge and practice of all that architecture means was to be centred in the individual. The destiny of architecture lay in the lap of the future and in the hands of the architects. How has architecture fared at their hands in this country? The rise and fall of Anglo-Palladianism, the rise and fall of Anglo-Greek, the battle of the styles, the rise and fall of the Gothic revival, the age of eclecticism, our present position—do not these point all too forcibly to the only answer we can honestly give to my question? Surely we are not proud of so gloomy a record of bright hopes recurring only to be snuffed out in dismal failure. It points, only too eloquently, I think, to the fact that our predecessors have squandered the glorious inheritance left us by Inigo Jones and Wren, and that they have failed in their trusteeship of the trust reposed in them by the Renaissance.

This is not the time or place for us to consider all the external circumstances which may have led to the sorry state I have mentioned, for I admit that the architects of the period were not wholly to blame. It is only necessary for us to reflect now upon the two factors which, in my view, undoubtedly conduced to this degeneration in order that we shall not similarly fail in handling so much of the inheritance as remains to us. These two factors are the head and tail of my proposition.

### Lack of Definite Aim.

It was the absence of any definite aim such as that which characterised pre-Renaissance architecture, the lack of a definite end such as I suggest would be afforded by a national style, that led to the restlessness, the readiness to clutch at straws, the helplessness that is only too apparent in many of the works of the period under observation. It was the want of this moving spirit that led to the gradual misunderstanding of the principles and the misapplication of the essentials of architecture that can be discerned all too clearly in the works of even a few years ago.

It was surely, I think, the recognition of this lack of definite aim that led to the establishment of various schools of thought and writing, which, by the extraordinary fervour and bitterness with which they assailed their opponents, have done so much to belittle the architect in the estimation of the public, and so little to rectify, except in a cumulative sense, what they knew to be wrong. It was the outcome of this lack of definite aim that led to the practice of extensive travel and study, whereby we have been involved in various gymnastics with the principles of our art. Thanks to the practice, the architects of a few generations ago became adepts in conjuring with the details of architecture, but they found it essential to reassure the public in the oft-repeated cry, "There is really no deception!"

I do not think it will be seriously maintained that any of those spasms, passing phases, or fashions—call them what you will—which I have mentioned can be considered as a development of that architecture which gave us the work of Wren, and I do not think it essential to quote at the present time any particular instances as tending to prove or disprove my case, for whilst I am prepared to admit that individually very many of the buildings of the period I accuse are not without some merit of their own—regarding them from the standpoint of their neighbours—I think we should remember that it is not the work of the few that makes the architecture of the day, but the work of the many. And for that reason I prefer to take a wide view.

### The Future.

Now, though the past has been gloomy, the clouds that have lowered on our architecture are lifting to reveal a horizon rosy with the dawn of enlightenment and full of good promise for the future. I suppose that the advocates of foreign travel and study will claim the credit for this. But, though I would give the devil his due, I think this pleasing prospect results rather as the first-fruits of the school instruction in architecture so happily introduced by the foundation of this Association. The system, to my mind, sets a definite aim before the student, even if that aim be so lowly as a desire to please his instructor, and the collective working it affords to an ideal, if it only be the personal ideal of the master, is a step in the right direction to promoting the spirit that educated the mediæval builder with such success.

I say that foreign travel and study may have been necessary in the days when primary architectural education was only to be acquired in the form of pupilage to an individual master of more or less doubtful capacity or willingness to teach, but I contend that the result of the practice on the development of our architecture was disastrous. And I therefore ask you to say that at the present time foreign travel and study are not essential, and, from your own knowledge and experience rather than from this poor advocacy of mine, to agree that they retard the development of a national style."

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**Mr. C. G. Boutcher,**
in opposing Mr. Elkington's proposition, maintained that foreign study and travel did not retard the development of a national style. From the very earliest times our architecture had been under the influence of foreign travel for the simple reason that we were always a travelling nation; it was one of those inborn characteristics of our race. During the time of the Crusades, right on through the XIIIth, XIVth, XVth, and XVIth centuries, our architecture, that splendid national architecture which had never been surpassed, was constantly under the influence of foreign study and travel, and what was the result? Was it other than a perfectly national style? And was its development retarded in any way whatever by this foreign influence? He said most emphatically "No!" Henry III. was inspired by what he saw in France, and Amiens and Rheims were reflected in the work at Westminster. Why, the pointed arch, the very nucleus, the very foundation of the whole style had been attributed to Eastern influence brought back by the Crusaders! And then our bishops, the actual architects themselves in those days, were not they mostly foreigners—Lanfranc, Anselm, and, above all, St. Hugh of Lincoln? During this period our architecture was always under the influence of foreign travel; it was not retarded in any way by this influence, and the result was a style of architecture unsurpassed in beauty and of an entirely national character. As to the Renaissance, here we had a movement brought about by foreign study and travel. Was François Première work like Jacobean? Was there any resemblance between the work of Mansard and Wren? And yet we knew that in 1665 Wren visited France. At this time all the great artists of the reign of Louis XIV. were at their zenith, and buildings were being erected which could not fail to excite the admiration of such a genius as Wren. The Cupola of Les Invalides, the Louvre, and many others, Wren's correspondence showed that he surveyed these buildings with a full appreciation of their beauties and a due sense of their defects. He visited many châteaux, and we find him in communication with Mansard, Le Vau, and Bernini. Now was the development of English Renaissance retarded by Wren's foreign travel? Wren saw these things, was inspired by them, and then came home and tackled his own English problem in his own English way. As in the Gothic, so was it in the Renaissance age. We developed a style of architecture entirely English, entirely national, inspired and influenced by foreign study and travel, but certainly not retarded. And why was this so? A national style was the outcome of national requirements and national temperament, and while these two factors were the chief consideration it was impossible for foreign study and travel to retard the development of a national style. Mr. Elkington gave a graphic description of a budding genius sent by the powers that be to an architectural Siberia for a period of five years to waste the most promising years of his life in the ghoulish task of unearthing the remains of a dead age. Could anything be more misleading? What travelling studentship expected, or indeed wants, such a sacrifice? What travelling student, other than perhaps a Prix de Rome, ever thought of spending his time in this way? What Mr. Elkington entirely ignored was the real genuine earnest student. A student who went abroad actually saw the marvellous productions he had read about with his own eyes, under their own skies. To see them was the only way to get inspiration from them, and this was the only way to learn any real lesson from them. And at the end of his holiday he returned with a few sketches, a few measured drawings, which were nothing really; they were only the outward and visible sign. A metamorphosis had taken place in the very soul of the man; he was no longer that imaginative being that left the schools "with his mind in the most expansive condition"; he was no longer a person full of fantastic notions, but he was an artist; he had seen magnificent conceptions carried out; he had seen minor difficulties overcome in a subtle manner, for he had studied modern as well as ancient work; what were visions had become realities to be recalled for inspiration whenever necessary; and he returned equipped with every weapon for overcoming difficulties, and was, in fact, now just in that position to tackle Mr. Elkington's national problems. If Mr. Elkington's scheme was the only alternative to foreign travel, then let us stick to the latter. The scheme was one whereby the best students, upon completing their schooling or pupilage, were given a commission. The very idea of such a thing was preposterous. As to works of the past, what amount of reading or study would ever convey the full meaning of such examples as one saw? One hour spent in their company would give more inspiration, would actually teach more than reading about them for a week. The whole matter really came to this in the end: a national style depended absolutely upon national requirements and national temperament, and therefore there should be one definite idea in the mind of every student, one underlying principle which must never be lost sight of, and that was fitness. If a building was well suited for the purpose for which it was designed, in plan, construction, and appearance, then it was good architecture. If it did not serve the purpose for which it was intended, then it was bad architecture. If they kept this before them he was convinced that while foreign study and travel would increase knowledge, would inspire them to great thoughts, it would never in any way retard the development of a national style.

**Mr. A. T. Bolton**
said he had come to listen to Mr. Elkington leading a forlorn hope. It had been very well done, and Shakespeare's saying that "Home staying youths had ever dull wits" would best apply, only he suspected that

Mr. Elkington had been abroad himself. One advantage of travel was that of seeing architecture on a very much larger scale. A young student put the matter to him, as Mr. Elkington had done, and he (the speaker) replied: How would you know whether a cornice ought to be 3 ft. or 4 ft. deep? The reply was: By experience. To which he answered: You cannot get that experience better than by study and measurement of old buildings. It was the seeing of buildings and the actual measuring of them that gave them confidence and enabled them to give off-hand the sections required. That calm study and handling of buildings could be done in this country, of course, but it could be done on a larger scale abroad, and in most cases with greater facility, because of the customary courtesy and interest of foreign owners and officials. Abroad, again, a student could pursue his studies free from those distractions which they were exposed to at home. The great architects of the past had been tremendous students of what had gone before them. He once had had the curiosity to count up how many measured drawings there were in Palladio's book, and he found there were between ninety and one hundred, quite apart from his separate book on the Roman baths. Palladio was, of course, a foreigner in Rome. Inigo Jones and Wren and Chambers were also men who had seen and studied works of the past, and it was the same in all periods and ages; there was never a time in which the past had not been largely drawn upon, and he thought that would always be so, because it was by observation and reflection on what had gone before that we could arrive at what to do in the present and in the future. The line of argument that Mr. Elkington might have taken was in reference to the harm sometimes done by rapid touring by those who were filled with enthusiasm for what they had but imperfectly understood, in that they failed to trace the traditional originals from which master works were descended. Look, for instance, at the long descent of the staircase of the Chateau of Blois from a series of examples due to the French love of circular stairs and compare it with the Italian between walls type, used by the Romans, and the English open newel, such as Hatfield, arising from hereditary love and practice of carpentry. He would be sorry to think that students should give heed to the view that there was nothing to be learnt from abroad, because he believed that that was far from the fact. It was a most useful thing for a student when he had reached the end of his studies to see even such an apparently unprofitable architecture as Egyptian. There was a great deal to be learnt from a style which no one would think of copying, for one saw how the main effects of architecture were obtained by men and methods totally unfamiliar. If architects of the past could go to foreign countries and study without detriment, present-day students could be trusted to do the same and to exercise the same discretion. Reflect that Inigo Jones turned away from the Barocco of the Italy of his day. He did not think there was anything but good to be got from a thoughtful study of foreign architecture.

**Mr. H. H. Statham**
said, in reading the title of the paper he thought they were to be referred back to Gothic, which, if anything, was our national style, but Mr. Elkington attacked us for not having carried on the tradition of Inigo Jones and Wren. But where did Inigo Jones, of all men in the world, get his style? He was not Inigo Jones until he went to Italy. He went there and came back with a great style, which was the foundation of our Renaissance, and Inigo Jones was an example of foreign travel and its influence. As to the advantage to be derived from the study of Egyptian architecture, an illustration of that was afforded in part of St. George's Hall, Liverpool, where an original piece of English architecture could be seen which was due without doubt to the influence on Elmes of Egyptian architecture from which he had got one of his most original ideas. But what was national architecture? The time for that was past. In the days when national architectures were worked out each country was cut off by the difficulties of travel, and each country—and England more particularly, as it was an island—worked out its own style without much temptation to reproduce from other countries. But it was different now, and it was impossible for one country to remain apart in the way of the Middle Ages. The architecture in public buildings of Vienna, Paris, New York was practically the same architecture at the present time, and if he did not say so of Berlin it was because Berlin architecture was inferior. The Japanese were now beginning to build their public buildings in what they called the European style. We were on the eve of a world style, not a national style, and this idea of a national style was rather a delusion. The climates of countries were still unaltered, and, of course, climate affected architectural detail; but his opinion was that we were coming to a style of the whole civilised world, and not a national style, which was a chimera of the past. Apart from that, the study of styles which had existed must be of advantage to every architect. Architecture was a great tradition, and all styles were influenced by those that had gone before, and the architect who knew most of that was not only pursuing the study of the greatest possible interest intellectually, but he was more likely to be most original; he would have his mind filled with new ideas to be used for new suggestions, and that was the real object and end of foreign travel and study of buildings on the site.

**Mr. H. Cox**
said it would have been better if Mr. Elkington had dealt with the use and abuse of foreign travel and study. As to a national style, he should say there never had been one which had not been affected by foreign study, and the national style was not made by the architect, but by the outcome of the wish of the public. Internationalism would produce a cosmopolitan style over the whole civilised world.

**Mr. H. B. Elkington**
said the whole question seemed to be: What is a national style? Mr. Statham referred to Gothic as the only real English style, but in France and Italy they had Gothic. He thought Mr. Statham would have been more correct had he said Tudor. He thought that one of the most important things they learnt in travelling abroad and looking at buildings was classical proportion; that could be learnt very much better that way than from books or drawings.

**Mr. L. M. Yetts**
said that no one had touched on the effect on style of material. Surely all the styles were affected by material? They must agree with Mr. Statham's remarks when they saw the strides that were being made by ferro-concrete construction; it was a world-wide material, and the more it was used the more the different stryles all over the world would tend to become like one another.

**Mr. Allan Snow**
said he did not agree with Mr. Boutcher. He believed that great harm was done to the student by the stimulation of his imagination as a result of foreign travel. It too often meant mental indigestion.

Mr. V. R. Talvalker having spoken,

**Mr. H. W. Brittan**
said one went abroad to study beauty, and there was a great deal in primitive beauty to be overcome. The paper was a plea for protection in architecture, and he believed in the free importation of foreign ideas. The best way to see foreign works was by going to the site. Not to see them through the eyes of supposed authorities. He thought a national style would be a very monotonous thing. There was something wrong about the existing state of architecture. As Whistler said, we did not have French mathematics and English mathematics, but mathematics, and that could be applied to art broadly.

**Mr. H. A. Hall**
asked if the most unsatisfactory architecture of the day was done by the men who travelled. He did not think it was. If there was one class of work which we could claim to be national, it was our domestic work, and the work of Mr. Norman Shaw was some of the finest in the world. As was well known, Mr. Shaw was a great traveller.

**Mr. D. A. Forster**
spoke in favour of foreign travel, but said a man must not confine himself to foreign travel; he must study English work also. One was apt to go abroad and neglect English work.

**Mr. Stanley Hamp**
disagreed with the motion. It was impossible to understand some buildings from photographs and drawings. Architecture or any art was the individualism of the artist, and it was only by giving him the fullest opportunity of seeing what was done abroad by other men that the artist could do his best.

**The Chairman**
said that Mr. Elkington had taken up an untenable position the logical outcome of which was that no one should go out of his own village to study. There was just as much difference between the architecture in the different parts of this island as between English work and the work, say, of Normandy. How far were we to go if we were not to study foreign architecture? Mr. Elkington had said that development in architectural style must be slow, but all must admit that architecture was the servant of the state, and that it must progress just as social conditions progress. Nations now progressed more rapidly; the early styles developed very slowly; the later ones more rapidly; the Renaissance more rapidly than the Gothic; and after the Renaissance we had one style succeeding another in rapid succession, and we came to our own time when development must be rapid and comprehensive. We had such facilities for movement, social and intellectual intercourse—science moving rapidly and everything in a state of transition—that it was inevitable that architecture would go in the same way. A hopeful outlook was indicated by Mr. Statham as to a world-wide style. We should have people in different parts of the world expressing varying needs in much the same language.

**Mr. G. L. Elkington,**
in reply, said in regard to Mr. Bolton's remarks as to the greater facilities for study abroad, they could appreciate that, but surely the difficulty of study in Englandwas no real reason for studying abroad! Rather remove the difficulties in England. Mr. Bolton admitted that study was possible in England, and that was a point rather lost sight of. The more study given to the work of our own country the better it would be for our work when trying to develop a national style. Much of the discussion had been away from the proposition, and had been directed to whether a national style was desirable. In studying how foreign architects attempted to make their buildings express their purpose, they were learning how to deal with difficulties which were not similar to our own difficulties. Our country was no unworthy country; there was good work done in it—modern work which would compare with work of the past—and this was worth studying if only to realise the difficulties and how they were overcome. As to hasty tours, he did not see how a man could do himself much good abroad in less than five years, and they could not afford as long a time. As to the travels of Inigo Jones and Wren, what else could they do? The conditions were different then, and Wren was so frankly

English that if he had been alive at the present time he did not think Wren would have gone to Paris, but would have confined his attention to this country. Mr. Statham's idea of a world-wide architecture was a charming one, but if a national style was difficult to get, a world-wide one, which would have to overcome difficulties of climate, national temperament, local conditions, etc., would be far more difficult to obtain. It was a high ideal, but it would be beyond their reach for the next five or ten generations. The Japanese had been mentioned, but as to their painting works, at all events, he thought the work they had recently done, since they had travelled and imbibed foreign ideas, showed a distinct difference in quality. Their modern work, from the point of view of artistic excellence, was not worthy of the old world; it was a weak copy of Western ideas seen through Japanese eyes. He asked them to look at the question from the widest point of view, and if they did he thought they would see enough to make them support his resolution. It was true that our domestic work had reached a high state of perfection and that our ecclesiastical work was admired by foreigners, whereas our civic work was not. And that was because tradition had played a great part in both our domestic and ecclesiastical work. On the general question—Why should not Italian and French architects come in their thousands to study here?—it was because they were busy studying in their own countries. That suggested the question of the Academic system in France, but there there was a more coherent expression and a closer approximation to national style than here. They must not let custom overrule their reason, and he asked them to agree with him that foreign travel for the purpose of the study of architecture was a false idea from beginning to end.

On a show of hands, twenty-two voted for the motion and twenty-four against.

The Chairman announced that the next meeting will be held on January 9, when Mr. H. H. Statham will read a paper on "Architecture as Plan and Section." The meeting then terminated.

## VISIT TO THE ROYAL AUTOMOBILE CLUB, PALL MALL.

A special visit to this building was arranged on December 10, by permission of the architects, Messrs. Mewès & Davis and E. Keynes Purchase, in order that members might have an opportunity of seeing the decoration of the rooms in progress. A later visit is proposed when the building is completed.

The site on the south of Pall Mall is a fine one, overlooking Carlton-gardens in the rear. A doubly axial plan has been adopted, centring around an elliptical vestibule, the chief apartments being on the east, west, and south sides of the site. The main central entrance from Pall Mall leads to an entrance-hall at street level with porters' and messengers' rooms to right and left. Short flights of steps ascend from the east, west, and south of the hall, those to east and west leading respectively to the reception-rooms for ladies and strangers, the former adjoining the restaurant and the latter the club-room. The south, or main, flight leads to the central vestibule, from which the chief staircase and lifts are approached, and by short corridors on the major axis to the restaurant and club-room; off these corridors are service and cloak rooms. The lower ground floor is devoted chiefly to the kitchen, with its extensive offices and the upper part of the larger rooms in the basement, namely, the swimming-bath, gymnasium, and racquets-courts. Below the kitchen quarters is a complete Turkish-bath establishment.

The principal apartments on the first floor are the billiard-room, card-room, and members' dining-room. It is worthy of note as an indication of modern tendencies that no main staircase of any pretension is to be found, the lifts being recognised as the ordinary means of ascent. On the second floor are business offices and a terrace tea-room; the third and fourth floors are devoted to members' bedrooms, and the fifth floor to servants.

The interior decoration of the chief rooms is in many hands, and a crowd of foreign workmen are employed. There is sardonic humour in the reflection that in the premises intended for the devotees of the motor-car—one of the realities of modern life which is fast gaining an expressive beauty of its own from the structural and mechanical fitness of its parts—nothing is what it seems. The marble columns are mostly scagliola, the stone walls are French *stuc*, the carved woodwork is carton pierre, and modelled plaster enrichment comes in bulk packed like sardines in boxes. Yet this also is in a way due to a tendency of the motor—the craving for speed, which will not permit of the expenditure of time necessary to build in the more leisured way of the past, and the work must be criticised by results rather than principles, recognising that the methods are inevitable. Each suite of rooms is based on the style of some period. So far as can be judged at present, the restaurant with simple panelling framing Louis XV. pictures, will be most successful. The effect of the lounge was obscured by scaffolding; it is being carried out in Louis XIV. style by M. Boulanger, of Paris. In the large club-room the ceiling, entablature, and other details have been reused from the old War Office, which stood on the site, and the rest of the room is in the style of Kent to accord with this work. The effect is somewhat crushing.

The external design of the building owes its inspiration to the Hôtel Crillon-Coislin, in the Place de la Concorde, Paris—now the French Automobile Club. It is nevertheless of less distinctively French appearance than the other London buildings with which Messrs. Mewès & Davis have been associated. The details of the order were studied with great care, a full-size model of careful workmanship being set up in position at an early stage of the work. The result, however, is not wholly successful, the unfluted Ionic columns appearing rather fat and ungraceful, due possibly to the drops depending from their capitals. Owing to the great length of the façade and relative narrowness of Pall Mall, the central pedimented feature would have done with less projection and possibly greater width, although, when seen in elevation, the proportions are happy; in steep perspective it unduly cuts off the receding wing. The façade as a whole is up to a very high standard and excellently detailed, but the foregoing criticisms suggest themselves owing to the claim which the general merit of the building makes to serious consideration.

## ARCHITECTURAL SOCIETIES.

### Birmingham Architectural Association.

At a meeting held on the 8th inst. under the auspices of the Birmingham Architectural Association, the President, Mr. A. S. Dixon, M.A., in the chair, Mr. George Hubbard and Mr. A. W. S. Cross delivered addresses on the policy of the Council of the R.I.B.A. in regard to the formation of the new class of membership (Licentiates) of that body.

Applications for nomination forms were received from twenty-five gentlemen, and the proceedings terminated with the passing of a cordial vote of thanks to the Council of the R.I.B.A. for sending delegates to explain its proposals with regard to the statutory qualification of architects.

### Leicester and Leicestershire Society of Architects.

A special meeting of the Leicester and Leicestershire Society of Architects was held at the Society's Room, No. 5, St. Martin's East, Leicester, on December 8, when all architects in practice in the Society's province and their senior assistants were invited to attend. Mr. W. M. Cowdell, President of the Society, was in the chair, and about forty gentlemen from all parts of the province attended.

Mr. A. W. S. Cross, Vice-President of the R.I.B.A., and Mr. G. Hubbard, F.S.A., Member of the Council of the R.I.B.A., gave a full explanation and details of the scheme for the admission of Licentiates to the Royal Institute of British Architects.

Mr. Hubbard started by tracing the history of the R.I.B.A. from its earliest days and its development from the Architectural Society instituted in 1831. Both speakers pointed out the great advantage, not only to architects, but to architecture, likely to result from an efficient Registration Bill, and if the application for such a Bill is to be successful the necessity for the Institute to have the great majority of the profession behind it before approaching Parliament. The advantage to individual members of the profession, who, by reason of their age, or the arduous duties of their calling, cannot now hope to pass the very severe examination enabling them to obtain the diploma of Associate of the R.I.B.A., of being permitted until March 23, 1911, to join the temporary class of Licentiates, was clearly shown to those present. The possibility of the older Licentiates passing some form of examination enabling them to become Fellows of the R.I.B.A was welcomed by a number of the practising architects present.

The addresses were followed by a discussion in which many of those present took part, and about twenty-five applications for Licentiateship were received during the evening.

A very successful meeting was terminated by a hearty vote of thanks to the Council of the R.I.B.A., proposed by the President and seconded by Mr. C. Kempson, for work they have undertaken for the good of the profession. Messrs. Cross and Hubbard were also accorded a hearty vote of thanks, proposed by Mr. W. T. Topott, seconded by the ex-President, Mr. W. E. Keites, and supported by Mr. S. Perkins Pick, for the trouble they had taken in coming to Leicester.

### Bristol Society of Architects.

Mr. W. L. Bernard, F.R.I.B.A., in an address to the Bristol Society of Architects on the subject of Baalbec, followed closely his previous lecture in 1904, but he took the opportunity to doubt the correctness of the deductions made by Mr. R. Phené Spiers (published in the *Builder*, 1905), especially as regards the Trilithon, which he considers to be far anterior in date to Roman times. The German explorers who have charge of the ruins now do not seem anxious to give much news of their discoveries, but no doubt new facts will be published officially in due course, and then archæologists all over the world will be given additional material for discussion.

### Sheffield Society of Architects and Surveyors.

A meeting of the Sheffield Society of Architects and Surveyors was held at Sheffield University on the 8th inst., on the occasion of a lecture delivered by Mr. W. S. Purchon, A.R.I.B.A., Lecturer of the Department of Architecture at the University, who chose as his subject "The Architecture of Cambridge." The lecturer referred to the general belief among architects in the value of measuring and sketching worthy buildings as a part of an education in architecture and to the summer course arranged at Cambridge in connexion with the Department of Architecture in the University of Sheffield. He hoped to show that it would have been difficult to find a more suitable place than Cambridge for the purpose. He proceeded to trace the development of English architecture as exemplified by Cambridge buildings. Starting with the Saxon tower of St. Benedict's, he dealt with the Norman Round Church and a few Gothic buildings, pointing out that the finest Gothic work in Cambridge was that of the Perpendicular period, of which King's College Chapel was one of the finest examples. After dealing with some picturesque buildings of the early Renaissance the lecturer passed on to some of the fine work by Wren at Pembroke and Trinity and to some of the buildings of the later Renaissance by such men as Gibbs and Stephen Wright. He then dealt with the Greek and Gothic revivals and some examples of recent work. "We have regretted," he said, in conclusion, "much of the destructive work of the XVIIIth century and some of the

constructive efforts of the XIXth; we have doubtless admired a good deal of the work of men who have only recently passed away and in the work of those who are still with us. I hope we have seen something which makes us feel that architecture is still a living force. To be called upon to add to the magnificent architectural treasures of Cambridge is one of the greatest responsibilities and one of the greatest honours which can fall to the lot of an architect, and in the work of the last few years we must feel, I think, that the architects have realised this responsibility, and have designed buildings worthy of their surroundings."

### Manchester Society of Architects.

On the 7th inst., before a large attendance of members, Mr. Raymond Unwin gave a lecture on "The City Development Plan." He first traced the development of the planning of cities from mediæval times. The emergence of the formal type of plan was shown by three slides of plans of Paris, the first the XVIIth-century city, the second dated 1735, prior to the Revolution, and the third a post-Revolution plan dated 1842. He showed how the plans of the parks outside the early city became embodied in the street lines as the city extended, and resulted in the formation of focal points with connecting vistas. The early German plan of Mannheim led on to later German suburban planning, which so often missed perfection, and which was lacking in the imagination of French work. The movement in Germany led by Camillo Sitte was based on a careful study of the contours of the land, and was characterised by the closing of the vistas leading from the squares by buildings after the mediæval manner and a careful treatment of the junction of roads. American cities were often laid out in strictly formal lines, regardless of the contours of the land and of the important consideration of diagonal access from point to point, with the result that when diagonal roads were laid out across the rectangular plans awkward corner sites were inevitable. Even in American plans of to-day the framework of main roads were filled in with a network of rectangular lines spreading over the whole plan, instead of each area being treated by itself, with its minor roads in proper relation to the framework. The Gothenburg plan was instanced as a fine example of a plan in which the framework had been dictated by the contours of the land, but in which a splendid formal effect had been obtained. The different characteristics of straight or curved streets were next treated. The horizontal or vertical lines of the sides of a straight street changed in emphasis as they receded from the foreground to the distance, whereas in a curved street, such as Regent-street, the buildings further down the concave side of the street were often more nearly in front elevation than were the nearer ones. As the opposite was the case with the convex side, Mr. Unwin argued that it should be treated in a different way from the concave side, and criticised the Regent-street design as failing in this respect. Mr. Unwin dealt exhaustively with the principles of modern suburban planning, and treated of the direction of roads, which should in the main run north and south. When the roads were east and west it involved planning the houses with north and south frontages. The living-rooms had then to be placed all on the south side, giving too wide a frontage and resulting in very awkwardly planned houses. The treatment of angles, the ends of vistas, the breaking up of frontages were finely illustrated by photographs and drawings on the screen, and the study of the plans, such as Versailles, was suggested as being fruitful of ideas for the lay-out of the squares and open spaces of suburbs.—A vote of thanks was proposed by Mr. Lodge and seconded by Mr. Phil. Parker, and an interesting discussion followed, in which the President (Mr. P. S. Worthington), Mr. Paterson, and Mr. Hindle took part.

### Liverpool Architectural Society.

A meeting was held at the rooms of the Liverpool Architectural Society on December 12, with Mr. Arnold Thornely, F.R.I.B.A., in the chair. Messrs. Geo. Hubbard and A. W. S. Cross delivered addresses in explanation of the policy of the Council of the R.I.B.A. in creating the new class of Licentiate members. The meeting cordially supported the Institute's proposals, and many architects applied for application forms.

Thanks to the energy of the President of the Liverpool Society and of the Hon. Secretary, Mr. Fraser, many architects residing at a considerable distance from Liverpool attended and gave interesting evidence in favour of the R.I.B.A. scheme.

Messrs. Hubbard and Cross addressed a meeting at Rhyl on the following evening, at which Messrs. Thornely and Fraser were again present.

This meeting was arranged at the suggestion of Mr. George Humphreys, of Llandudno, who made an excellent speech in support of the movement.

All the architects present who were unattached either to the Institute or to one of the allied societies signified their desire to become Licentiates of the R.I.B.A.

### Edinburgh Architectural Association.

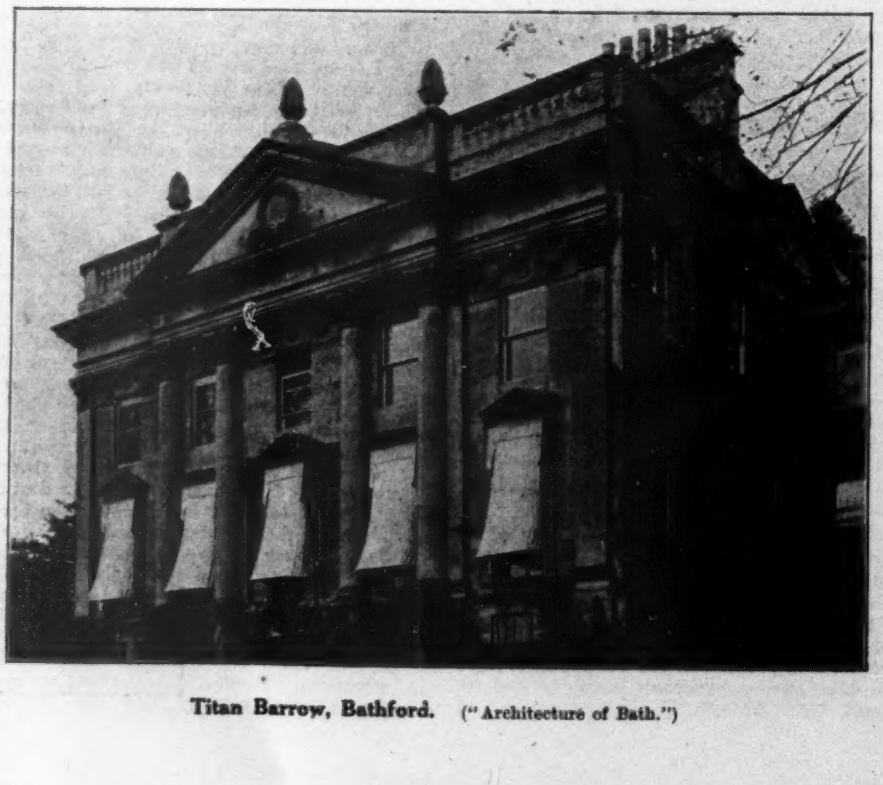
The Association held a meeting in the rooms at 117, George-street, Edinburgh, on the 7th inst., Mr. James B. Dunn, F.R.I.B.A., President, in the chair. A lecture was given by Mr. Douglas Strachan, head of the Crafts Department of the Edinburgh College of Art, the subject being "Design and Craft." The lecturer made a survey of the crafts, and proceeded to define the mental attitude of the designer in relation to the various materials at his command, and showed that art could not exist without craft. He also referred to the modern Renaissance in the crafts, more particularly in regard to wall decoration, the hanging and arrangement of pictures, and the design and treatment of stained glass windows. At the close of the lecture the Chairman proposed a vote of thanks to the lecturer, which was seconded by Mr. John Watson, P.R.I.B.A., and agreed to.

### Leeds and Yorkshire Architectural Society.

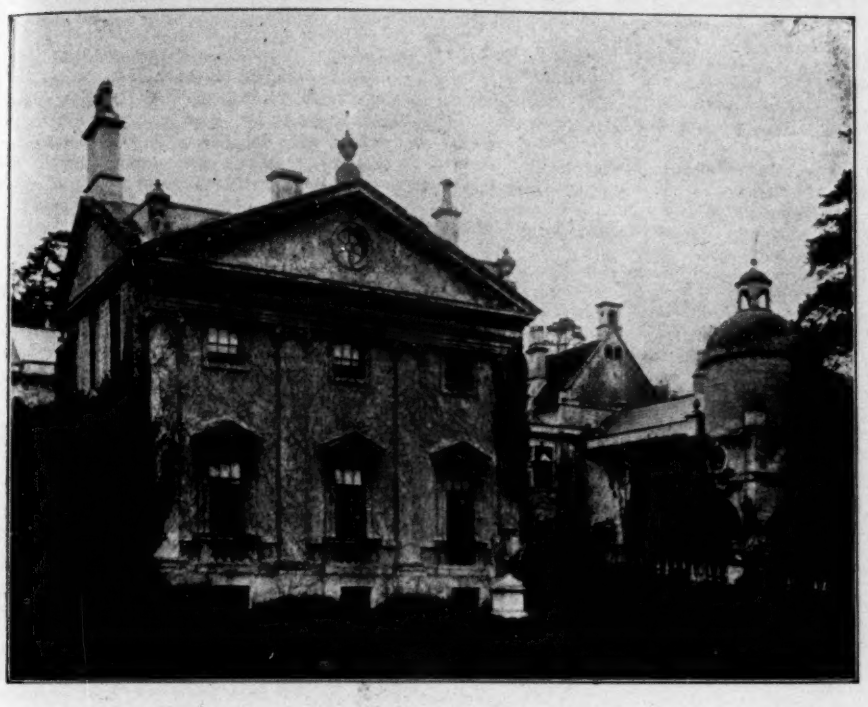
At the meeting of this Society held on December 8, when Mr. Sydney D. Kitson, F.R.I.B.A. (President), occupied the chair, Mr. Mowbray A. Green, F.R.I.B.A. (late President of the Bristol Society), read a paper on the Architecture of Bath.

The great building area of the XVIIIth century in Bath was, said Mr. Green, directly attributable to the renewed interest taken by physicians in the healing waters; within fifty years of the opening of the century, Bath had risen from a quaint remnant of mediævalism to a fashionable and flourishing health resort; almost the whole of the charming Elizabethan and Jacobean work having disappeared and the later Renaissance taken full possession. In addition to changes within the city, extensive schemes of development were effected in many directions beyond the walls, so that by the end of the XVIIIth century the older portion of Bath formed but a small centre of the new. Prominent among those concerned with the making of classic Bath was John Wood, a Yorkshireman, who, when but twenty-three years of age, commenced the building of the Queen's-square scheme, just beyond the nort-west boundary, one of the first of many noble groups of palatial dwellings by which he was to enrich the city, among them being the Grand Parade and Royal Forum, now the North and South Parades, the Circus and the Crescent. Outside of Bath, Wood's chief work was the magnificent house at Prior Park, built for his patron, Ralph Allen, for the purpose, it is interesting to note, of advertising the local stone; conceived in a fine scale, it was in perfect harmony with its surroundings, and its position on a rising slope was enhanced by the fine sweeping stairs added in 1830-36 by H. E. Goodridge, M.R.I.B.A. Wood died in 1754; he had been a busy man, commercially successful, and not forgetful of his own interests, but leaving behind such a record of buildings as few could boast. Twenty-seven years before, he had found Bath emerging from the squalor of a mediæval city and far from being what it should have been as an important watering-place, and during this period he had seen erected some of the most palatial groups of dwelling-houses in any city in the kingdom. His schemes were laid out with a sense of nobleness and fine effect, adjusting every part to the whole, and the whole to the surroundings; surroundings which had to be considered, both in relation to their present aspect and their future development. Masterly and bold in design, he grouped up the façades of his buildings in such a manner as to produce harmony and a feeling of proportion. Wood was a man who had a very capable insight into the turn events might be likely to take, and he tried to persuade others to see with him, but he did not succeed far in this respect. Thwarted time after time, he pushed ahead and insisted on the people of his day accepting what they certainly did not always understand.

He was ably followed in his work by his son, who completed many of the unfinished schemes and built the Assembly Rooms between 1769-71. Under an Act of 1789, a large portion of the city was rebuilt by Baldwin, his work including Bath-street, with its interesting colonnades; he also commenced the Pump Room, which was completed by John Palmer. Pulteney Bridge, erected about 1770, would seem to be the only work of Robert Adam, although his manner influenced much of the later work in Bath. The styles of the XVIIIth century could be divided into three groups: That of the first twenty-five years, when the gabled houses had large sash windows surrounded by bolection mouldings, when the interiors were panelled with wood, and the rooms small and comfortable; the next fifty years, when the work was modelled



**Titan Barrow, Bathford.** ("Architecture of Bath.")



**Belcombe Brook, Bradford-on-Avon.** ("Architecture of Bath.")

on classic Palladian lines, and the interiors became spacious and dignified, and plaster-work was brought into general use; and the last twenty-five years, when the free manner of Adam came into vogue, and the strong methods of earlier times gave way to detailed and abundant decoration.

The lecture, which was profusely illustrated by slides, was enthusiastically received by the meeting, and in replying to a vote of thanks proposed by Mr. W. Whitehead, A.R.I.B.A., seconded by Mr. Ascough-Chapman, F.R.I.B.A., Mr. Green referred to the lack of any information regarding Wood's early life, save that he came from Yorkshire; he attributed the decay of Renaissance tradition in Bath, as elsewhere, to the Greek revival, with its consequent upsetting of many pre-conceived ideas of design and detail.

The next meeting will be at the Society's dinner to be held at the Queen's Hotel, Leeds, on January 12, 1911.

## ENGINEERING SOCIETIES.

### The Institution of Civil Engineers.

At the ordinary meeting on the 6th inst., Mr. Alexander Siemens, President, in the chair, it was announced that twenty-two associate members had recently been transferred to the class of members, and the scrutineers reported that twenty-one members, 143 associate members, and nine associate members had been elected.

## DINANDERIE.*

"DINANDERIE," to quote from the opening sentence of the author's preface, "was the name used during the Middle Ages to denote the various articles required for ecclesiastical or domestic use made of copper or of its alloys, brass and bronze, with which the name of Dinant-on-the-Meuse was so intimately associated; and as we have no word in modern English which would in the same way embrace all branches of this important art work, we have adopted it as the most convenient for our purpose."

It would seem at this day as though there could be no branch from which to hang a treatise on some separate aspect of the art of the past, and yet apparently on the subject here treated, as it has no comprehensive name in English, so, in English at any rate, it has hitherto lacked any exclusive exposition. Books on bronzes there are, and books on work in more precious metals, innumerable books also on various periods in comprehensive survey, but nothing on *dinanderie* alone. This is possibly because we have lacked the word; for it is a word of the sort which is the germ rather than the product of an idea.

When confronted with new books of this order one first inquires what its justification may be. Excellently bound and printed and of formidable weight, it is yet not the "serious" text-book or heavy treatise. The illustrations in the text, of which there are a great number, are made from excellent and careful pen drawings by the author. For this we are grateful; for whereas small photographs in the text, besides requiring hot-pressed paper, are always out of "tone" with the rest of the page, a line block may harmonise excellently with print. From this and other evidence it appears that the *format* of the book has been considered as a whole, which circumstance alone or taken with the design of the cover, apart from internal evidence of matter and manner, sets it in the category of "art" books, to which a less exacting criterion is applied than this example might with ease withstand.

When an author sets aside from all else the work done in one material—woodwork or textiles, shall we say? or, as in this case, work in copper, brass, and bronze—one immediately thinks, and in the great majority of cases rightly, that the material will be the reasonable basis, and the tracing of the evolution of decorative form in directions dictated by the limitations and suggested by the qualities of the material will be the aim of his book. But Mr. Tavenor-Perry has nothing of this. There are two excellent and lucid (by no means technical) chapters on materials and processes, that on materials being devoted chiefly to an explanation of the circumstances which made Dinant, naturally as destitute of copper and tin, the elements of its brass and bronze, as are the Potteries in our day of clay or Lancashire of cotton, come to take the lead and give its name to an industry; just as to-day we speak of cheviots and tweeds, or in France of *gants* or gauntlets, made at one time chiefly in Ghent. But these chapters are included as a necessary preliminary to the account of the actual products, and, so far as the main-stream idea of the book is concerned, might almost have been omitted—except that they give, as no more direct method would, something of the colour of that time.

Here we approach more nearly the author's mind; it is in the colour of the time, we suspect, and in Dinanderie incidentally—perhaps symbolically—that he chiefly delights. Had he called his book "On Bronzes" one would have been justified in demanding the material basis as the only right treatment, and in wondering, too, why the work of Classic and Renaissance times was not included; but, as it is, in the pleasing term Dinanderie will be found not only the germ of the author's idea, but also the clue to his standpoint.

The historic origins of the work covered by that inclusive term, the æsthetic tributaries of which dinanderie is the resultant final stream, are three in number. They rise in those places whence all mediæval history

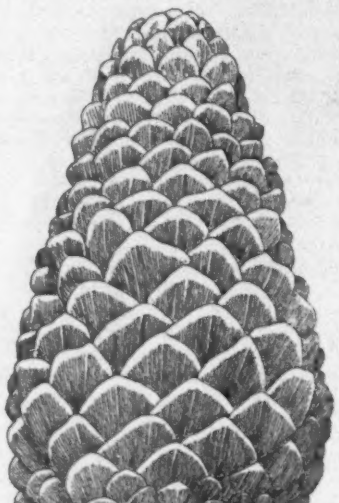
**Charlemagne's Pine Cone, Aix-la-Chapelle.**

springs, and go to the making of this particular sort of work in about the same proportions as, in larger measure, they are the ingredients of all that age—that is why we are tempted to believe that the author's choice of this subject may have been made

**Dinant a Hundred Years Ago.**

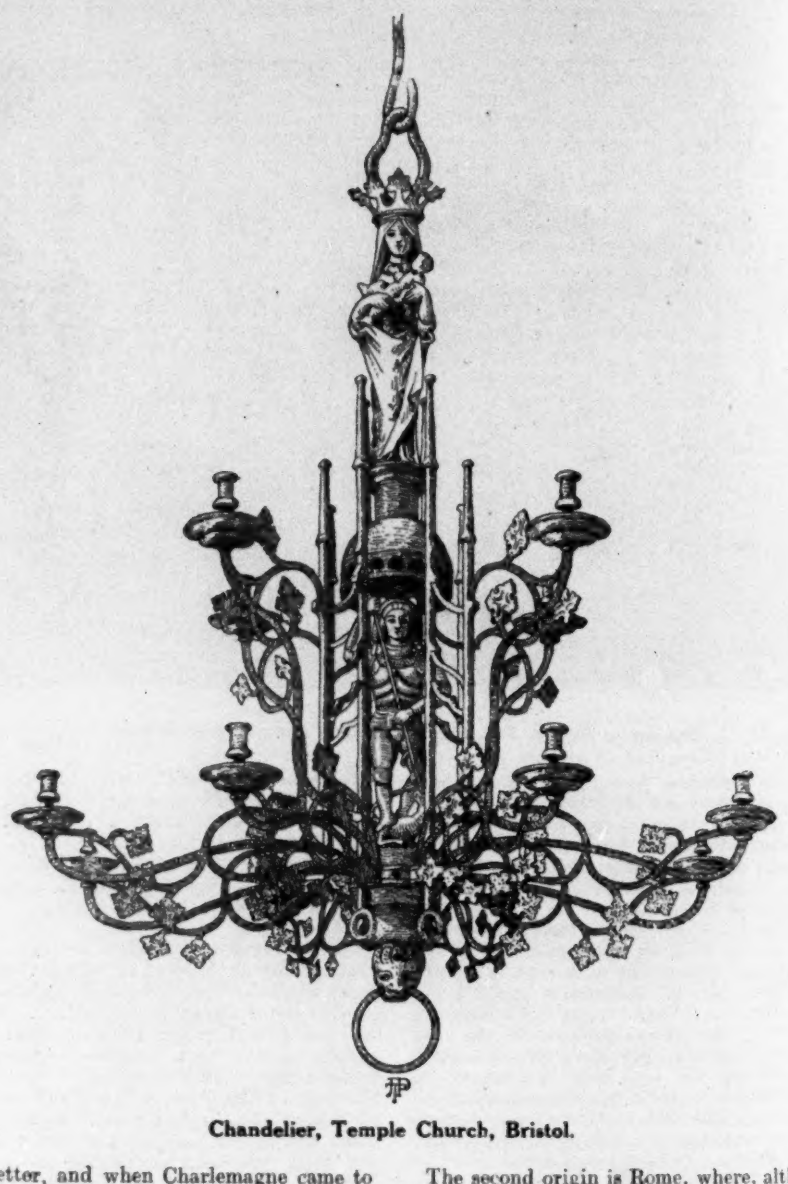
* *Dinanderie*. By J. Tavenor-Perry. Crown 4to. Pp. 238 and 120 illustrations. (George Allen & Sons. 1910. 21s. net.)

consciously as symbolising those times he plainly loves. Firstly there is the vigorous, ceaseless influx from the North. In the time of Charlemagne the age of bronze in Scandinavia and by the Baltic had by no means passed. The superior fitness of iron for

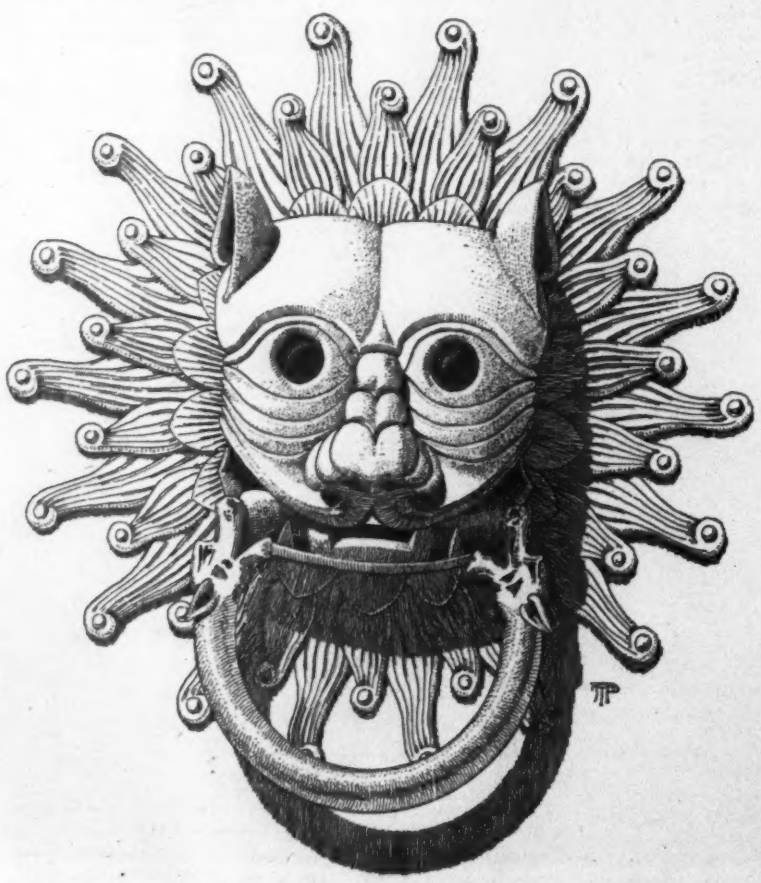


**Pine Cone, now in the Giardino della Pigna of the Vatican.**

certain practical purposes, such as the making of an axe-head or the blade of a sword, had gained for the baser metal an acceptance, which religion and the gods and all the fundamental sentiment of the time still withheld from it. Bronze, as it came to be superseded by iron, gathered to itself mystic virtue, and so for long maintained its essential supremacy. For instance, if a new town was to prosper, it must be marked out, the earth must first be broken with a ploughshare of bronze. Because it was more susceptible of decorative treatment, and also more beautiful in itself, the spirit of beauty fought for it. The battle over bronze, which is not yet wholly lost, was one of the strongest fights put up by that spirit in its effort to withstand its purging from the world, and so bronze was used for all purposes for which iron was not undoubtedly much better, and when Charlemagne came to found his capital at Aix-la-Chapelle he found that the art still flourished, although it had been allowed almost to die out in the South.



**Chandelier, Temple Church, Bristol.**



**The Sanctuary Ring at Durham.**

The second origin is Rome, where, although there may have been little bronze work going on, there was much—how wonderfully much we may hardly guess—remaining from a time when the inhabitants had larger means and methods and undertook greater tasks than any till the Renaissance. The cupidity and corrosive ignorance of peace is more dangerous than are the hasty ravages of war. Later Romans have destroyed more than ever did the barbarian invaders. Theodoric on taking Rome appointed an architect and gave him revenue to cherish and restore her monuments. And so Charlemagne in his numerous visits to Rome must have seen many relics of Classic times; and in naïvely attempting to imitate and emulate in the North some of the especial glories of the Papal city—notably the Wolf and some great bronze doors and the pine-cone fountain in the atrium of St. Peter's—he introduced forms which, though treated by the vigorous and ascendant craftsmen of Flanders, are of clearly recognisable origin.

The third tributary rises in the Empire of the East. Towards the end of the Xth century the Empress Theophano became the wife of Otho II., co-Emperor with his father, Otho the Great, and she brought with her artificers from Constantinople to minister to her Eastern taste, and so there arose, with this strong stream from the North and the two lesser and widely dissimilar influences from the South, that flux and contest or marriage of North and South, of light-haired with the dark, which in Europe seems always to have been the precedent circumstance of the great epochs—Thracians and Pelasgi, Latins and Tuscans, Lombards and Italians, Celt and Saxon in Devon, shall we say, and particularly Gascon and Norman in Paris at this present. And Dinant and other Mosan towns at the time of this flux in their history developed a capacity for organised trade, which they shared with other Flemish cities, and which has rendered them famous by virtue of the manufactures to which they gave their names—fame which remains,

though the cities themselves have fallen into decay and their industries into desuetude.

Concerning the many articles—pyxes, crosses, fonts, bells, etc., to each of which the author devotes a chapter—we will say little, leaving those who may be interested to obtain his book and read. These chapters and those devoted to tracing the historical course of dinanderie in each country form a sufficiently comprehensive survey of the subject. It is a fascinating story. As the author remarks in his envoy, "However technical at times portions of our work may have been" (and really so simple and lucid is the author's way that we were unaware in our reading of any technicality at all), "we have provided many interludes in the incidents in mediæval history which we have had to relate in connexion with our theme. We have heard the strange story of the rescue of King Dagobert, the patron of the arts and the friend of St. Eloy, from the volcanic fires of Stromboli, and we have seen the dead Charlemagne sitting enthroned among his treasures and perfumes, undisturbed by the Norman spoilers thundering over his head. We have followed the life of the Greek Princess Theophano, who by example and encouragement, in association with the three Othos, founded the art schools of Germany; and we have seen brother Hugo in the retirement of the cloister fabricating his shrines and reliquaries, which are still a joy to all who see them, while at the same time, and but a few miles away, fellow craftsmen, capable of the same beautiful work, were forging their metal into weapons of offence and internecine conflict destroying each other's factories and trade; and lastly we have watched the travelling founders, encouraged by wine and Te Deums, casting the parish bells in sight of their employers, and the *chaudronnier ambulant* at the doors of baronial mansions renewing or repairing the *batteries de cuisine* and relating the news from foreign parts or the local gossip, much like his descendant, the travelling tinker of the present day."

## COMPETITION NEWS.

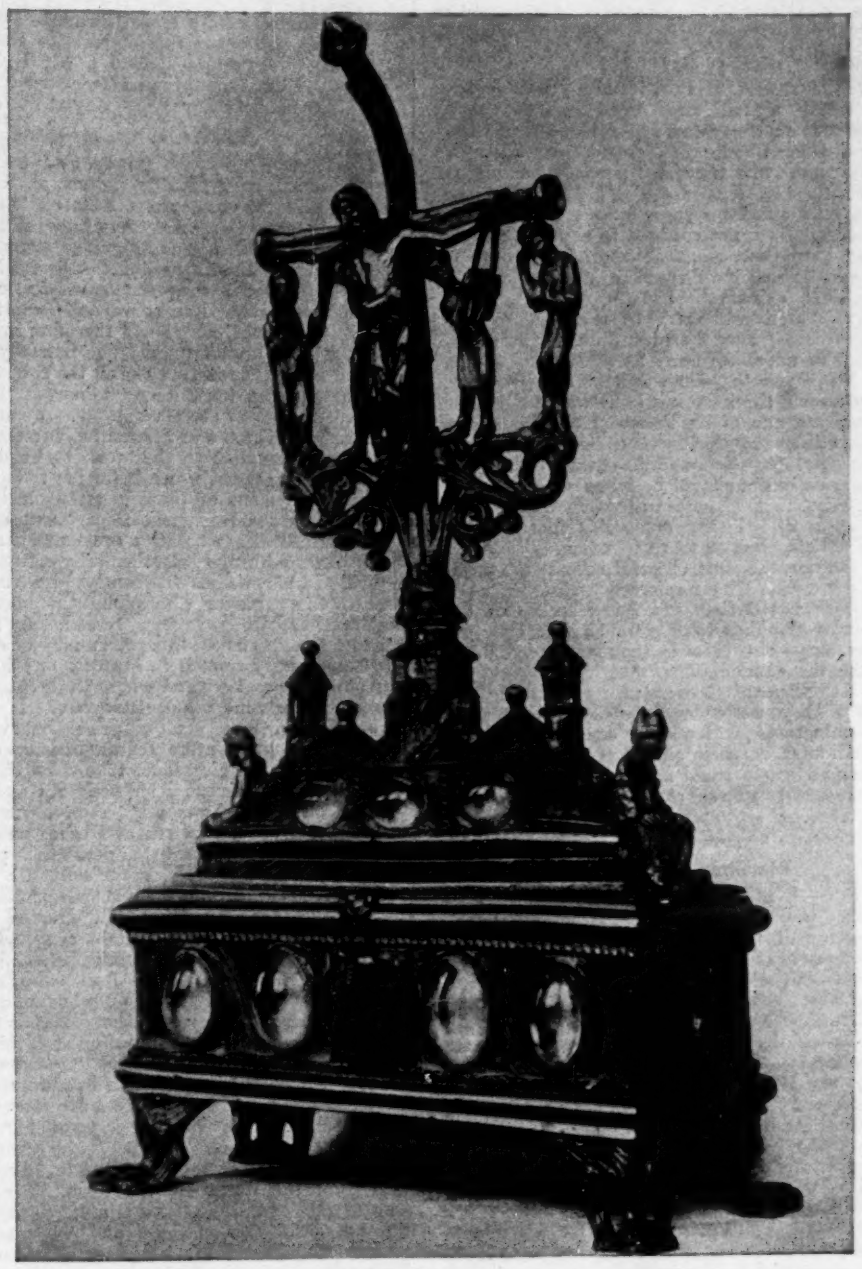
### Professional Conduct and Competitions.

The attention of Members and Licentiates of the Royal Institute of British Architects is called to the following resolution passed by the Council at its meeting of November 21, which is to form No. 6 of the resolutions relating to professional conduct (see "Kalendar, 1910-11," p. 12) :—

"Any Member or Licentiate of the Royal Institute who takes part in any competition as to which the Council shall have declared by a resolution published in the *Journal* of the Royal Institute that Members or Licentiates shall not take part because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions, shall be deemed to be guilty of unprofessional conduct."

### Proposed Concert Pavilion, Leicester.

The Special Committee appointed to take into consideration the desirability of providing a concert pavilion upon land near to the Victoria Park or elsewhere have reported to the Town Council that they are unanimously of opinion it is desirable that a public hall for concerts and various municipal and other purposes should be erected without any further delay. The Committee are advised that a hall capable of seating 3,000 persons, with retiring, cloak, refreshment, and other rooms, and provision for seating, furniture, fittings, entrance gates, fencing, carriage drives, and footpaths, could be erected for a sum of 15,000*l.* exclusive of architect's commission. The Committee therefore recommend the Council to approve the preparation of a scheme for the erection of a public hall on the land adjoining the Victoria Park at a cost not exceeding 15,000*l.* exclusive of architect's commission, and that local architects be invited to submit designs and estimates for the scheme, and the following premiums offered for competition, namely :—First premiated design, 100*l.*; second premiated design, 50*l.*; third premiated design, 25*l.* The Committee recommend that Mr. S. P. Pick, F.R.I.B.A., be appointed assessor to act jointly with the Borough Surveyor in the adjudication of the premiated designs.



**Reliquary, German XIIth Century Work in the Museum at South Kensington.**

### Competition for Model Village at Oakdale.

The number of applications in this competition is about 300, and no further applications will be received

## CORRESPONDENCE.

### Licentiates, Royal Institute of British Architects.

SIR,—At a meeting held in Sheffield on the 9th inst., at which Messrs. Hubbard and Cross explained the Licentiate scheme, one of these gentlemen remarked that he was surprised that certain applicants for the Licentiateship managed to get three members of the R.I.B.A. to propose them. I, too, have been surprised at this.

Yet, strangely enough, one of the lecturers, I forget which, naively announced that they had brought application forms with them and were prepared to sign them.

At a later stage of the proceedings a question elicited the further information that they would sign these forms if the candidates were approved by the President of the local society, and, I believe, something was also said to the effect that they would speak to the candidates before signing.

Some forms perhaps get signed because kind-hearted architects do not wish to hurt the feelings of candidates who apply to them; but this apparent eagerness to sign forms is, I think, even more to be deplored.

The application form states that "We, the undersigned, do, from our personal knowledge of him" (and the last six words are in italics) "propose and recommend him for election."

Will Mr. Hubbard or Mr. Cross or the Secretary of the Institute kindly give the following information?

(*a*) What is the meaning of the phrase "personal knowledge"? Is it the wish of the Institute that members should sign a form for a candidate they have only known for, say, fifteen minutes, or is it a matter of hours or days? Or is it not rather a matter of months or of a year or so? It will be noted that candidates not acquainted with three members are advised to apply to the Secretary.

(*b*) Is it the wish of the Institute that a member should sign a form for a stranger because someone else has already signed it? If so, what is the use of the additional signatures? If A has signed a form for X, the fact will be perfectly obvious to the R.I.B.A. Council, and if B signs it because A has signed it, the latter fact is not made more clear to anyone.

(*c*) Is it not, on the other hand, the idea of the Institute that the three signatures form some sort of safeguard? There are unscrupulous people, and it may be that some will apply for the Licentiateship. One of these may, by a plausible story and the production of drawings, etc., persuade a member to sign his form, and one would like to feel that it would be considerably more difficult for him to get three signatures than one.

(*d*) Is it not the wish of the Institute that such gentlemen as a Member of Council and a Vice-President, in explaining the scheme in

the provinces, should emphasise the importance of the greatest care being taken in the signing of these forms?

(e) If Messrs. Hubbard and Cross have unwittingly signed any forms without that amount of "personal knowledge" of the candidates which the Institute considers a minimum, will they withdraw their signatures?

(f) Licentiates sign a form containing the words, "I am not engaged in any other vocation than that of an architect." I think it would be well if we could be informed exactly to what extent the usual definition of the term "architect" may be stretched by the Licentiate. May the Licentiate, for instance, also be an estate agent?

I ask you to give publicity to this letter because I think it is to the interest of the Institute and of its Fellows, Associates, and Licentiates that the forms of nomination, etc., whether for Fellowship, Associateship, or Licentiateship, should be taken seriously, and I trust that no one will jump to the conclusion that I am opposed either to the Licentiate class or to registration.

Perhaps the most cheerful note at the meeting to which I have referred was struck when it was stated that practising architects are joining the Licentiate class because they are too busy—not because they are too old—to take the examinations.

I think many Associates, remembering how busy they were when they worked for the examinations, will wish to congratulate these candidates on their good fortune in being so busy at a time when architects as a class are understood to be short of work.

W. S. PURCHON.

### The Licentiateship R.I.B.A.

SIR,—Evidently with the view of accentuating the inferiority of the class at the meeting of the Council of the R.I.B.A. on Monday next the following resolution is to be put from the chair:—

"That the declaration to be signed by Licentiates shall be amended as follows:—

Insert the following as the penultimate sentence:—'And I hereby agree that I will not use after my name any other affix with reference to the Royal Institute than Licentiate R.I.B.A.'"

Surely common courtesy would allow the use of the affix "L.R.I.B.A."! Other institutions having Licentiates do not make this distinction.

If this spelt-out affix is to be persisted in one will have to carry larger business cards to accommodate it—the affix will occupy more space, generally speaking, than one's name. It is rather suggestive of "licensed hawker"!

One eminent Fellow has declared in conversation that many of these men should be Fellows, and yet they are to exhibit the badge "licensed."

This, it seems to me, will most likely deter many who would otherwise become Licentiates from so doing, and rather drive them to join other societies, where they will, at least, be received into membership without stigma.

NEMO.

### Quantity Surveyors' Charges.

SIR,—Will you allow me to correct a misstatement made by "Surveyors" in their letter published in your last week's issue, who write, "At the present time members of public bodies have nothing to guide them of an official nature as to what are the proper fees to pay"?

Some five years ago the Council of this Association compiled a graduated scale of fees to apply to works, the cost of which is defrayed out of the public funds, and circulated it amongst over 4,000 public authorities. A certain number (quite a gratifying proportion) of the important authorities have adopted this scale as the rate of remuneration to be paid to their Quantity Surveyor for any building works undertaken by them; some have adopted it in certain instances, and for the bulk of their work have framed their own scales as your correspondents state, and others have (as might have been expected) ignored it altogether.

The existence of this Association is no doubt well known to your correspondents, who, hitherto ignorant of its action in respect to the evil, which they rightly describe as pernicious, will be glad to hear the result attending the issue of a scale of charges by a body which represents the interests of their profession.

ARTHUR G. CROSS, F.S.I.,
Hon. Secretary and Treasurer of
the Quantity Surveyors' Association.

SIR,—I, as a quantity surveyor of many years' practice, must heartily endorse all that has been said by your correspondents, "Surveyors," in your last issue, who have stated their case in a moderate and dignified manner. I consider that the thanks of the profession are due to you for inviting further expressions of opinion on what is to surveyors a matter of vital importance, and I will therefore avail myself of that invitation and put before you and your readers a few remarks on the subject. The reasons for work being taken at unremunerative prices are several. The number of the members of the profession has increased out of all proportion to the work to be distributed among them, which is further reduced by the employment of those salaried officials appointed by a Government Department and other public bodies, who are a constant charge on the taxes and rates, whether fully occupied or not. Public bodies frequently give their work to the surveyor who quotes the lowest price without in any way considering his standing or experience; this person may be one who has recently started in business or otherwise of small practice, and whose work chiefly consists in assisting other surveyors. If he can obtain work at such a price that will allow him a little more than "assistance" pay he is only too pleased to take it on those terms, and the persons who probably suffer are his assistants, who may not receive proper remuneration. Corporations and other public bodies usually insist that builders shall pay to their employees the recognised rate of wages, but they make no such stipulation that the surveyor they employ should proceed on the same lines, and it is well known in the profession that a large public work has recently been given to a firm who are notorious for underpaying those who are employed by them. To speak the plain truth, much of the assistance employed on such work is what is expressively termed "sweated" labour. Public bodies appear to be absolutely unable to appreciate the fact that for the cost of the building they are to a great extent in the hands of their surveyor, who should receive adequate remuneration and be allowed proper time to carry out his work. I may remark (*en* parentheses) that a time clause without penalty is useless, and for many reasons would probably be impossible to enforce. On the reputation of the surveyor and the manner in which the bills are prepared the closeness or otherwise of the builders' tenders largely depends, and by appointing a thoroughly good man the employers may save the difference between proper and inadequate fees many times over, but they appear to consider that any person who may quote a low price is good enough for them. No other profession is treated in such a manner by employers. Outside work is taken (and this affects architects as well as surveyors) by men who are in Government or municipal employ, and who are thus allowed to compete against those who are assisting to employ them. The Quantity Surveyors' Association and the Surveyors' Institution are doing what they can, but I regret that the latter have not thought fit to issue a scale of charges. If both Institutions and the members generally of the profession do not forcibly combine in asserting its former well-deserved position the future will be indeed a sorry one. I hope that this letter may be the means of calling forth some practical suggestions on the subject. There are many other matters in connexion with the question to which I should like to refer, but fear I have already trespassed too much on your valuable space.

SENEX, F.S.I.

SIR,—The regrettable state of things in the quantity surveying profession, pointed out by "Surveyors" in your last issue, is only the logical result of past neglect on the part of the profession to guard its interests by strong combination. For a possible remedy we must look, not to the action of clients like the L.C.C., which appoints quantity surveyors on the same principle as it places a scavenging contract, nor to architects, who (even if they have a free hand) have, in nine cases out of ten, their own finanical axes to grind, but to master builders, and a united front by quantity surveyors (in the true meaning of the word). To the former it must be of vital interest to have bills of quantities prepared by men with a reputation at stake and sufficient respect for their profession to demand proper fees, and with their strong federation it would be only a matter of time before all clients and architects would fall into line with a just demand that the unsatisfactory system (?) now in practice should be put a stop to. I hold no brief for the Quantity Surveyors' Association, but it will be admitted by all who are intimate with its organisation that we have there the nucleus (and a very strong one) of such a combination as I suggest above, and it only requires the support of *all* quantity surveyors to be placed in a position to stop the rot which has crept into the profession, and to bring about a more satisfactory condition of business than is prevalent at present.

T. P. P.
*London.*

### Ancient Wall, Adwick, near Rotherham.

SIR,—I hear that it is proposed to remove the ancient wall which divides the chancel of the Parish Church, Adwick, near Rotherham, from the nave. I hope that my informant may have been mistaken, but I am afraid it is only too true.

The church is a simple building, with a turret for two bells over the west end of the nave. Except for one feature it is not striking, although it is undoubtedly very ancient. Its old oak pews were replaced by ugly pine ones some twenty-five years ago.

The one really uncommon feature is the massive wall which separates the church from the nave. There is no chancel arch proper, but a rather wide doorway. Apparently no door has hung there, and the whole piece of work is decidedly puzzling

It is now proposed to pull down this sole feature of interest and replace it by an ordinary chancel arch.

Against this piece of wanton destruction allow me most emphatically to protest. It cannot be justified on the usual plea that more room is needed; the village is very small, and I have never seen the church really full. The wall in no way interferes with the services, which were usually conducted from the nave side of it. Celebrations were at the altar, of course, and the vicar never found the slightest difficulty in making himself heard.

If desired, however, since the chancel is fairly large in proportion to the church, it would be quite possible at early services for the communicants to sit there.

In short, I can see no good reason for this wanton destruction save that unfortunate desire which some seem to possess for making all churches exactly alike. If it is felt to be essential to enable a better view of the altar to be obtained, a couple of hagioscopes could be inserted without interfering much with the main lines of the building. Though myself the son of a clergyman, I am, alas, being driven to the conclusion that the last persons who ought to have control of our ancient churches are the country parsons!

Proposals such as this will do much to strengthen the demand that our ancient parish churches should be taken charge of by the State.

J. S. M. WARD, B.A., F.R.Hist.S., etc.

## INTERCOMMUNICATION COLUMN.

### Cost of Repair of Defective Pipe.

SIR,—Will you kindly give me information regarding the following:—A rainwater pipe divides two houses and drains on my side of the house, at the same time draining both houses. The pipe being defective has caused the people next door to complain. Will you kindly tell me if all the expense of repairing lays on my side or should it be divided?

CONSTANT READER.

"THE HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD."—We are informed that "The History of Architecture on the Comparative Method," by Mr. Banister Fletcher, published by B. T. Batsford, 94, High Holborn, has just been translated into Russian, and was published in St. Petersburg last week.

THE
# BUILDER.
DECEMBER 17, 1910.

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## MEETINGS.

FRIDAY, DECEMBER 16.

*The Institution of Mechanical Engineers.*—Papers to be read and discussed:—"The Production of Castings to Withstand High Pressures," by Professor H. C. H. Carpenter, M.A., Ph.D., and Mr. C. A. Edwards, M.Sc., and (if time permits) "The Constitution of Troostite and the Tempering of Steel," by Mr. Andrew McCance, A.R.S.M. 8 p.m.

*Institution of Civil Engineers (Students' Meeting).*—Mr. B. N. Mirza on "Mathematical Deduction of the most Economical Ratio of Reinforcement for Reinforced Concrete Structures." 8 p.m.

SATURDAY, DECEMBER 17.

*The Architectural Association.*—Visit to the New Wesleyan Church House, Tothill-street, Westminster, S.W. 2 p.m.

*Junior Institution of Engineers.*—Visit to the General Post Office new power house, Upper Ground-street, Blackfriars, and substations in connexion. 3 p.m. The fifth and sixth lectures on "Law Relating to Engineering," announced for December 7 and 19, have been postponed to January 16 and 30.

*Association of Teachers in Technical Institutions (Building and Arts and Crafts Sections, at Battersea Polytechnic).*—Adjourned discussion on Mr. Sandham's paper on "Grouped Courses for Evening Building Students." 3 p.m.

MONDAY, DECEMBER 19.

*Royal Institute of British Architects.*—Business meeting. The Chairman to move on behalf of the Council that the Declaration (see "Kalendar," p. 62) to be signed by Licentiates shall be amended as follows:—Insert the words "or Architect and Surveyor" in the fifth line so as to read: "that I am not engaged in any other avocation than that of an Architect, or Architect and Surveyor." Insert the following as the penultimate sentence: "And I hereby agree that I will not use after my name any other affix with reference to the Royal Institute than 'Licentiate R.I.B.A.'" 8 p.m.

*University of London (Victoria and Albert Museum).*—Mr. Banister Fletcher on "French Mediæval Castles and Domestic Architecture." 5 p.m.

*Liverpool Architectural Society.*—Mr. T. W. Naylor Barlow, M.R.C.S., on "The Effect of Defective House Drainage on Health." Lantern slides. 6 p.m.

TUESDAY, DECEMBER 20.

*Institution of Civil Engineers.*—Mr. A. E. Carey on "The Winning of Coastal Lands in Holland." 8 p.m.

*Builders' Clerks' Benevolent Institution (at the Builders' Institute Board-room, Koh-i-Noor House, Kingsway, W.C.).*—Election of three pensioners. 7.30 p.m.

*University of London (British Museum).*—Mr. Banister Fletcher on "The Public Buildings of the Greeks." 4.30 p.m.

*Institute of Sanitary Engineers (Students' Lecture).*—Mr. A. Alban H. Scott on "Building Construction so far as it Relates to Sanitation." 7 p.m.

WEDNESDAY, DECEMBER 21.

*Institution of Civil Engineers.*—Students' visit to Messrs. Doulton & Co.'s Potteries, Lambeth, S.E.

*Builders' Foremen and Clerks of Works' Institution.*—Annual meeting of the Directors. 7 p.m.

## ROYAL ACADEMY SCHOOLS.

THE following is the list of prizes and prize winners for this year:—

Landscape Painting—Wild Flower Growth by a River Bank: Creswick Prize (30*l.*), Margaret Lindsay Williams.

Design in Monochrome for a Figure Picture—The Flight of the Assyrians on hearing of the Death of Holofernes (*Judith*, chap. xiv. and xv.): Armitage Prizes, 1st (30*l.*) and Bronze Medal, Gerald Leslie Brockhurst; ditto 2nd (10*l.*), Margaret Lindsay Williams.

Design for the Decoration of a Portion of a Public Building—Bathers: Prize (40*l.*), Ralph Longstaff.

Cartoon of a Draped Figure—A Seated Veiled Figure suggestive of Silence: Silver Medal and Prize (25*l.*), Margaret Lindsay Williams.

Painting of a Figure from the Life: Silver Medal, 1st, Katherine Frances Clausen; ditto, 2nd, Cecil Ackland Hunt.

Painting of a Head from the Life: Silver Medal, 1st, John Henry Gardiner; ditto, 2nd, Margaret Hodgson.

Perspective Drawing in Outline (open to Painters and Sculptors only)—The Library of the Royal Academy, looking towards the Quadrangle: Silver Medal, *no competition*.

Set of Six Drawings of a Figure from the Life: 1st Prize (20*l.*) and Silver Medal, Margaret Lindsay Williams; 2nd ditto (15*l.*), Leopold Lemage Swain*; 3rd ditto (10*l.*), Tobias Lewis.

Set of Three Studies of Drapery: Silver Medal, Mabel Edwards.

Model of a Design—The Entombment (group of four figures): 1st Prize (30*l.*), Percy Bryant Baker; 2nd ditto (10*l.*), Newbury Abbot Trent.*

Model of a Bust from the Life: Silver Medal, 1st, Percy Bryant Baker; ditto, 2nd, James Booth.

Model of a Design containing Figure and Ornament—A Wall Drinking Fountain: Prize (5*l.*) and Silver Medal, Edmund Thos. Wyatt Ware.

Model of a Medal or Coin—A design to Commemorate the Federation of South Africa (Obverse and Reverse): Prize (5*l.*) and Silver Medal, Newbury Abbot Trent.

Set of Four Models of a Figure from the Life: 1st Prize (20*l.*) and Silver Medal, Newbury Abbot Trent; 2nd ditto (15*l.*), Percy Bryant Baker.*

Design in Architecture—A Loggia in a Public Garden, with a Concert-room behind opening from it: Travelling Studentship (60*l.*), Adrian Berrington.

Set of Architectural Drawings—The "College" at Westminster School, containing the Long Dormitory exclusive of the Sanatorium at the South End, but inclusive of the Entrance and Stair at the North End: Silver Medal, 1st, John Chas. Rogers; ditto, 2nd, Wilfrid Scotter Owen.

Design in Architecture: Prize (25*l.*), Leonard Holcombe Bucknell.

Perspective Drawing in Outline (open to Architects only)—Greenwich Hospital (a View of one of the two Domed Towers, with one or two Bays of the adjoining Colonnade): Silver Medal, Augustus Gaffett Bryett.

Original Composition in Ornament: Prize (10*l.*), Jas. Mitchell Whitelaw.

Set of Drawings of an Architectural Design: 1st Prize (15*l.*), Jas. Mitchell Whitelaw; 2nd ditto (10*l.*), Alan Geoffrey Brace.

Architectural Design with Coloured Decoration—One Side Bay of an Aisle-less Church or Chapel: Silver Medal, *not awarded*.

Landseer Scholarships of 40*l.* a year each, tenable for one year, have been awarded—in Painting to Charles Vincent Holder and Florence Margaret Walden; in Sculpture, to John Angel and Alfred Henry Wilkinson.

## FIFTY YEARS AGO.

**From the *Builder* of December 15, 1860.**

### Improving the Dwellings of the Working Classes.

THE following is an extract of a letter from Professor V. A. Huber, of Wernigerode, in Prussia, addressed to Mr. Henry Roberts, F.S.A.:—

The best thing by far on the Continent in this direction is the *cité ouvriere* at Mulhause, in France, which, in October, 1860, had not fewer than 560 excellent dwellings, with gardens, and of which 364 have been sold to working men, after the excellent system by which the occupier may become the owner of his dwelling. Besides the houses there are a washhouse and bath, restaurant, reading-room, bakehouse, lodging-house for single men, a school for children, an inn, or house of call for working-men on the tramp; and it is in contemplation to provide the *cité* with a physician and a nurse. There is not the least difficulty in getting 5 per cent. on the capital, though the shares pay only 4 per cent.; the capital raised by loan is at 4½ per cent.

To see this neat suburb of Mulhause rising like enchantment in a few years—to see it on a fine summer Sunday, with the gardens in full blossom, roses without end, and the people as decently and homely merry as heart can wish—and to compare this with the condition in which the writer has known them, some twelve years since, and in which the large mass of the mill-people may still be seen here and elsewhere—to see the 364 mere proletarian *ouvriers* transformed (with their families) into thriving *ouvriers propriétaires*—is a grand sight indeed.

*** The garden city movement is older than is popularly imagined.—ED.

* Disqualified owing to having received the same prize before.

## ILLUSTRATIONS.

### The Liverpool Cathedral.

WE illustrate Mr. Gascoigne's water-colour perspective of the central feature of Liverpool Cathedral. The new departure which the Committee has approved is rather in the nature of a revolution of principle than a change in design. In the place of a picturesque group more consciously broken up than any mediæval cathedral, Mr. Scott has substituted the dominance of a single idea crowning a symmetrical edifice. The change has been arrived at with great ingenuity, and so as to affect inappreciably the part of the choir which is in course of construction. What Mr. Scott has done is this—instead of carrying the choir arcade right through the church, he has stopped at the east [*sic*] wall of the former transeptal tower; these towers have been converted into transepts by the simple process of cutting their tops off. The church then, at the cessation of the arcade, opens out to the full width of the aisle walls. With this width given for one side, a vast central tower 85 ft. square is placed to the west of these transepts, and a further pair of transepts balances the former transeptal towers. Beyond, the nave closes in exactly like the choir, which it resembles in length and external treatment (the west end we have not yet seen in the revised design). The unbroken open space thus produced is nearly 200 ft. long by 80 ft. wide, or considerably larger than the Tepidarium of the Baths of Caracalla, and the available seating area, including the rear part of the nave and chancel and the four transeptal excrescences, will be nearly double that of the similar space at St. Paul's. As a large central preaching area has always been desired at Liverpool, this change of plan will prove very acceptable in certain quarters, but we understand that the open space was not the origin of the external change—rather the reverse, it was the desire for a huge central feature and the impossibility of obtaining one large enough on the ordinary square of the nave piers which led to the full width of the church being taken, with the consequent clearing of the arcade piers from the central area. The most awkward feature on plan, we feel, will be the treatment at either end of the sudden reduction of span and height—the substitution of the triple division of the church for the single span of an open hall. The somewhat similar feature in a parish church, where a narrow and lower chancel is joined to a wide nave with its consequent blank spandril of wall round the chancel arch, is not encouraging, though

probably Mr. Scott's undoubted genius will solve this difficulty.

Another practical feature which certainly has weight with the Committee is that the portion which is being built now, namely, the choir and the eastern transepts, can be roofed in and completed; whereas in the former design, the transept towers being included in this portion, they were to have been left unfinished at the level of the nave roof. This completion piecemeal (as has been done in the Lady Chapel) apparently appeals forcibly to the lay mind, though to an architectural one, with the exception of the cost of the temporary roof, it is immaterial.

It will be noticed that the most characteristic feature of the original design, the high cross-vaults, have entirely disappeared; the only relic of them which remains is to be found in the design of the transept ends on either side of the central tower.

The weakness of the central feature we consider to be that the tower is buttressed up directly by the nave and choir, whereas by the transept it is only supported at the angles; again, the fact that these transepts are loftier than the nave presents the effect of a tower straddling between two horizontal bars. The wide arch over the vestibule between the transepts rather emphasises than otherwise this effect.

The great size, again, of this tower will present a difficulty in scale. When it is remembered that York central tower (the broadest tower in the country) is 60 ft. over all, and this Liverpool lantern will be some 95 ft., the difficulty of keeping the whole building in scale will be readily realised.

In a word, Mr. Scott has approached as near to the classical idea of a monument crowned by a dome as he can in a Gothic idiom; and the question arises, whether he had not better have dropped that idiom altogether and design a classic cathedral for Liverpool, as was done by several competitors.

### Window, St. Andrew's Church, Boscombe.

THIS window represents the Crucifixion, which occupies the centre light, and is flanked by figures of the Blessed Virgin and St. John; and in the outer lights by St. Andrew and St. Peter. The design was approved by Mr. John Oldrid Scott, F.R.I.B.A., who is the architect of the church. Messrs. Percy Bacon & Brothers, of London, have recently filled three other windows in the same church.

### East Window, St. Peter's Church, Budleigh Salterton.

THE window illustrates the Incarnation of Our Lord in all its most important phases. Reading from left to right it begins with the announcement to the Blessed Virgin Mary by St. Gabriel of the coming of the all-important event. The second light depicts the Nativity—the Incarnate God in the manger. The third, or centre light, the Crucifixion and Atonement. The fourth shows the triumph over Death by the Resurrection; and the fifth the termination of the saintly career of Our Lord, while in the tracery openings above He is shown seated in majesty surrounded by adoring angels.

Messrs. Percy Bacon & Brothers, of London, executed this window under the direction of Mr. G. H. Fellowes Prynne, F.R.I.B.A., consulting architect.

### Oak Choir Stalls, Christchurch, Sutton.

NEW oak choir stalls (of which we give illustrations) have just been erected for the Rev. Courtney Gale at Christchurch, Sutton, Surrey, by Mr. R. C. Forster, as part of a memorial to his wife. They seat thirty men and twenty-four boys. The front row is divided into three bays, the lower portion being open and the upper part divided into two panels filled with pierced tracery in which is inserted a fish, the Greek Ixeus, and two shells. On the solid panels in the lower half are carved Madonna lilies with a ribbon running through at the bottom of them bearing the words, "Consider the lilies of the field; they toil not, neither do they spin." The upper members of the moulding to the two arches in the lower half are carved with clusters of tulips and poppies respectively. The second and third rows are panelled above the seating, the lower panels being solid, and the upper ones containing pierced tracery panels carved with a vine and shamrock in the second row, and roses and thistles in the third. The back row of seating is panelled, and has shaped divisions with semicircular moulded arms. The bench-ends have a moulding running through a ribbon on the edge and tracery panels on the front face. They are surmounted by poppy heads carved to represent the signs of the Evangelists, the eagle, the angel, the lion, and the bull, the two latter being interspersed with wheat and barley respectively. The three back-rest bench-ends have pierced arms, carved either side with sunflowers, seaweed, and oak leaves terminating in a ram, a dolphin, and a dog respectively. The foremost bench-end has a moulded shaft on the front edge surmounted by traceried top, with a carved finial representing an owl. The screen at the back of the north side (which, it is hoped, in the future will carry an elaborately carved organ-case), together with the new oak door to the vestry, form part of the memorial. The former is divided into nine bays with traceried top, terminating in floral cuspings, filled in with solid linen fold panels, surmounted by pierced panels carved with nine of the signs of the Zodiac, the models for which were lent by Mr. G. P. Bankart. The cornice at the top is carved with floral bosses. The latter in three divisions with traceried tops, in the centre of which is a fleur-de-lis filled in with solid panels in the lower half, surmounted by pierced panels carved with the three remaining signs of the Zodiac. The whole of the joinery and carving was executed by Messrs. Elliotts' Moulding and Joinery Company, Ltd., at Newbury, Berks, as the result of a tender in competition, under the supervision of Mr. D. G. Round, architect, Adelphi-terrace House, Strand, W.C.

## MAGAZINES AND REVIEWS.

THE *Burlington Magazine* commences with an article in which it is proposed that the Edward VII. memorial should be placed on the high ground in Hyde Park near the Marble Arch. Other articles deal with Buddhist art in the Far East, the work of the brothers Van Limbourg, and Vincent Van Gogh's style in relation to Nature. The illustrations are well chosen and reproduced.

The *Art Journal* contains several good reproductions from old and modern masters. "A Japanese Drawing Lesson" (continued) gives an insight into Japanese methods of drawing and design.

In the *English Review* Francis Grierson discourses on "Art, Science, and Beauty." We may quote a brief paragraph concerning architecture:—

"Architecture is another phase of art which appeals to the impersonal. We gaze at beautiful structures as we do at mountains. The beauty of a Gothic cathedral, however, is more apparent than that of a Grecian temple; the first strikes the eye by its majesty and power, the second by its repose and harmony. The Gothic cathedral looks more complex, but the simplicity of the Grecian temple requires more art to produce. In the Middle Ages art was dominated by imagination, but in ancient Greece it meant beauty and symmetry. And symmetry demands measure, proportion, in which the form assumes the perfection and simplicity of a natural law. A fine Gothic cathedral gives the impression of a picture in a dream—something that does not belong to natural life—while a Greek temple gives the impression of something that pertains to Nature; in it imagination is subdued and adjusted to the requirements of art in its purest form."

Mr. Norman Douglas pictures "The Uplands of Sorrento" in characteristic fashion, and Mr. Lewis Hind's article on "The New Impressionism" is in a spirit sympathetic towards the work of Cézanne, Matisse, and the school to which they belong.

In the *Fortnightly Review* we find an article on "Fine Art in the New Copyright Bill," in which Mr. M. H. Spielmann points out the numerous weak points and defects of drafting that this Bill contains. The subject bristles with difficulties, but some of them, as Mr. Spielmann shows, have been handled in a manner most detrimental to the interests of all concerned.

The *Contemporary Review* continues its reprint of Holman Hunt's vividly-written history of the Pre-Raphaelite Brotherhood.

In the *National Review* the reminiscences of Colonel De La Poer Beresford, entitled "Paris que Passe," will interest all who take an interest in Paris of the last century.

Under the title of "A Beautiful Club for Women" Miss Anne O'Hagan describes in the *Century Magazine* for December the Colony Club, Madison-avenue, New York, the work of Messrs. McKim, Mead, & White. There is a swimming-bath in the basement, a gymnasium, a trellis or smoking-room opening out of the library, and a roof garden, where meals are served. The illustrations by Mr. Vernon H. Bailey give a good idea of the structure and its decorations.

In *Scribner* will be found some charming colour prints of Dickins's characters from drawings by Jessie Wilcox Smith.

"The Mansion" in *Harper* opens with a good description of a typical New York house, with all the characteristic accessories such as the educated plutocrat would revel in. The article on Charles Cottet and his work is interesting.

The Christmas number of the *Pall Mall Magazine* contains a short article on the status of the cinematograph theatre, but beyond that there is little of interest to our readers. There are, however, 230 pages of stories and pictures.

The principal article in *Concrete* is devoted to the structural methods employed in the remodelling of the river front of the Savoy Hotel. Some notes on cheap concrete cottages in agricultural districts are also of interest, and the number includes the customary varied examples of the uses of reinforced concrete, including several bridges and a concrete barge.

The *Estate Magazine* contains several communications of interest to our readers, chief among which are some notes, to be concluded in another issue, on the new rural by-laws, by Mr. H. Lemmoin-Cannon, P.A.S.I. The author deals at some length with the by-laws, a careful consideration of which, he says, "seems to point to far greater suitability for the purpose for which such by-laws are intended; and in such cases many rural district councils would be well advised to give the matter careful attention, not only where none are in operation in their districts in relation to the subjects which they cover, but also where those at present in force are really deemed of an unsuitable character." Another article, by Mr. H. S. Watson, deals with the heating and ventilation of country mansions, and Mr. J. W. Love contributes some notes on "The Dry Earth System."

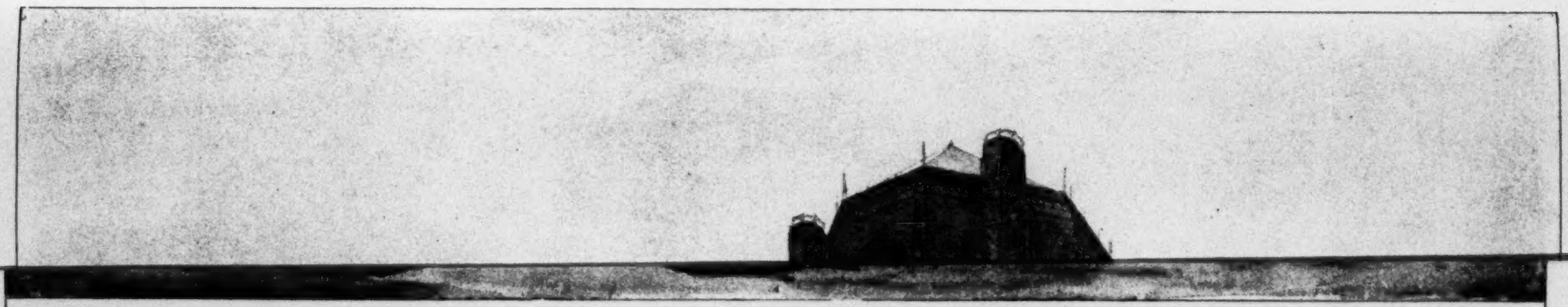
## FOREIGN AND COLONIAL.

### Art Gallery, Montreal, Canada.

H.M. Trade Commissioner reports that a new art gallery is to be erected at Montreal. Work is to be begun on the building early in the spring. The name and address of the architect may be obtained by British builders, furnishers, etc., on application to the Commercial Intelligence Branch of the Board of Trade, 73, Basinghall-street, London, E.C.

### Work and Material, Mexico.

The "Diario Oficial" of November 4 publishes the following items, *inter alia*, which it has been decided to add to the budget: 70,000 pesos (about 7,100*l.*), in favour of the Ministry of War and Marine, for the purchase of munitions of war, machines, tools, and raw materials for the arsenals, etc., and 32,000 pesos (about 3,270*l.*) for the construction of and repairs to barracks, hospitals, etc.



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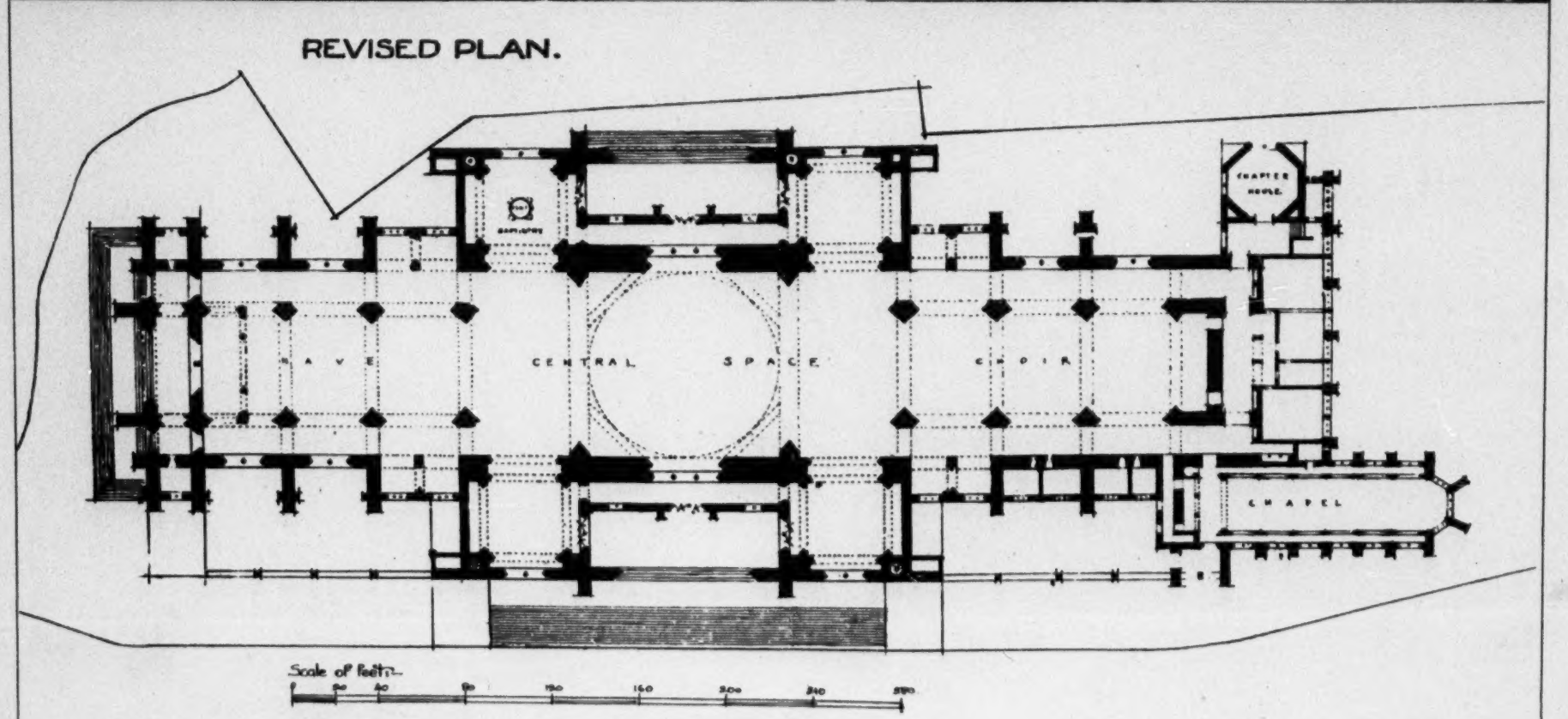


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AMENDED DESIGN FOR LIVERPOOL CATHEDRAL.—Mr. G. Gilbert Scott, Architect.

and Mr. Lewis Hind's article on "The New Impressionism" is in a spirit sympathetic towards the work of Cézanne, Matisse, and the school to which they belong.

In the *Fortnightly Review* we find an article on "Fine Art in the New Copyright Bill," in which Mr. M. H. Spielmann points out the numerous weak points and defects of drafting that this Bill contains. The subject bristles with difficulties, but some of them, as Mr. Spielmann shows, have been handled in a manner most detrimental to the interests of all concerned.

The *Contemporary Review* continues its reprint of Holman Hunt's vividly-written history of the Pre-Raphaelite Brotherhood.

In the *National Review* the reminiscences of Colonel De La Poer Beresford, entitled "Paris que Passe," will interest all who take an interest in Paris of the last century.

Under the title of "A Beautiful Club for Women" Miss Anne O'Hagan describes in the *Century Magazine* for December the Colony Club, Madison-avenue, New York, the work of Messrs. McKim, Mead, & White. There is a swimming-bath in the basement, a gymnasium, a trellis or smoking-room opening out of the library, and a roof garden, where meals are served. The illustrations by Mr. Vernon H. Bailey give a good idea of the structure and its decorations.

In *Scribner* will be found some charming colour prints of Dickins's characters from drawings by Jessie Wilcox Smith.

"The Mansion" in *Harper* opens with a good description of a typical New York house, with all the characteristic accessories such as the educated plutocrat would revel in. The article on Charles Cottet and his work is interesting.

The Christmas number of the *Pall Mall Magazine* contains a short article on the status of the cinematograph theatre, but beyond that there is little of interest to our readers. There are, however, 230 pages of stories and pictures.

The principal article in *Concrete* is devoted to the structural methods employed in the remodelling of the river front of the Savoy Hotel. Some notes on cheap concrete cottages in agricultural districts are also of interest, and the number includes the customary varied examples of the uses of reinforced concrete, including several bridges and a concrete barge.

The *Estate Magazine* contains several communications of interest to our readers, chief among which are some notes, to be concluded in another issue, on the new rural by-laws, by Mr. H. Lemmoin-Cannon, P.A.S.I. The author deals at some length with the by-laws, a careful consideration of which, he says, "seems to point to far greater suitability for the purpose for which such by-laws are intended; and in such cases many rural district councils would be well advised to give the matter careful attention, not only where none are in operation in their districts in relation to the subjects which they cover, but also where those at present in force are really deemed of an unsuitable character." Another article, by Mr. H. S. Watson, deals with the heating and ventilation of country mansions, and Mr. J. W. Love contributes some notes on "The Dry Earth System."

## FOREIGN AND COLONIAL.

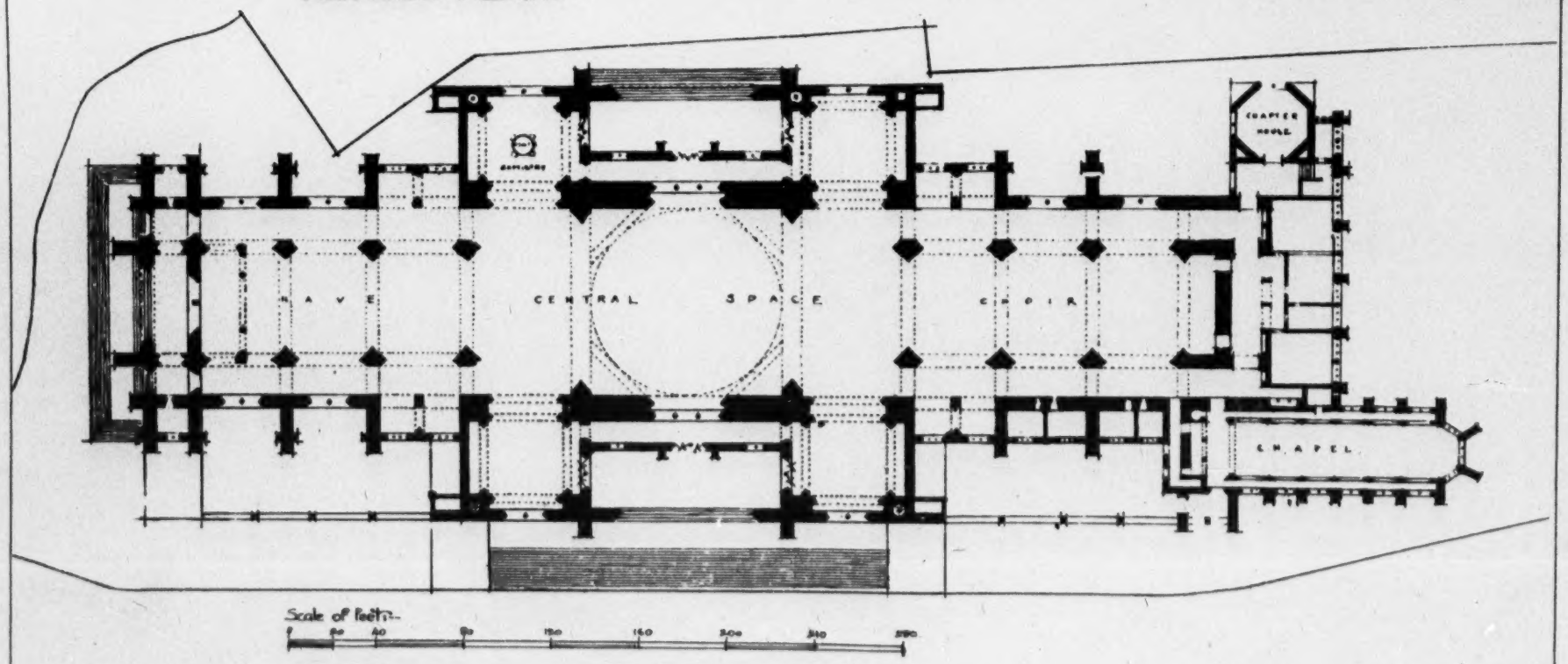
### Art Gallery, Montreal, Canada.

H.M. Trade Commissioner reports that a new art gallery is to be erected at Montreal. Work is to be begun on the building early in the spring. The name and address of the architect may be obtained by British builders, furnishers, etc., on application to the Commercial Intelligence Branch of the Board of Trade, 73, Basinghall-street, London, E.C.

### Work and Material, Mexico.

The "Diario Oficial" of November 4 publishes the following items, *inter alia*, which it has been decided to add to the budget: 70,000 pesos (about 7,100*l.*), in favour of the Ministry of War and Marine, for the purchase of munitions of war, machines, tools, and raw materials for the arsenals, etc., and 32,000 pesos (about 3,270*l.*) for the construction of and repairs to barracks, hospitals, etc.

REVISED PLAN.

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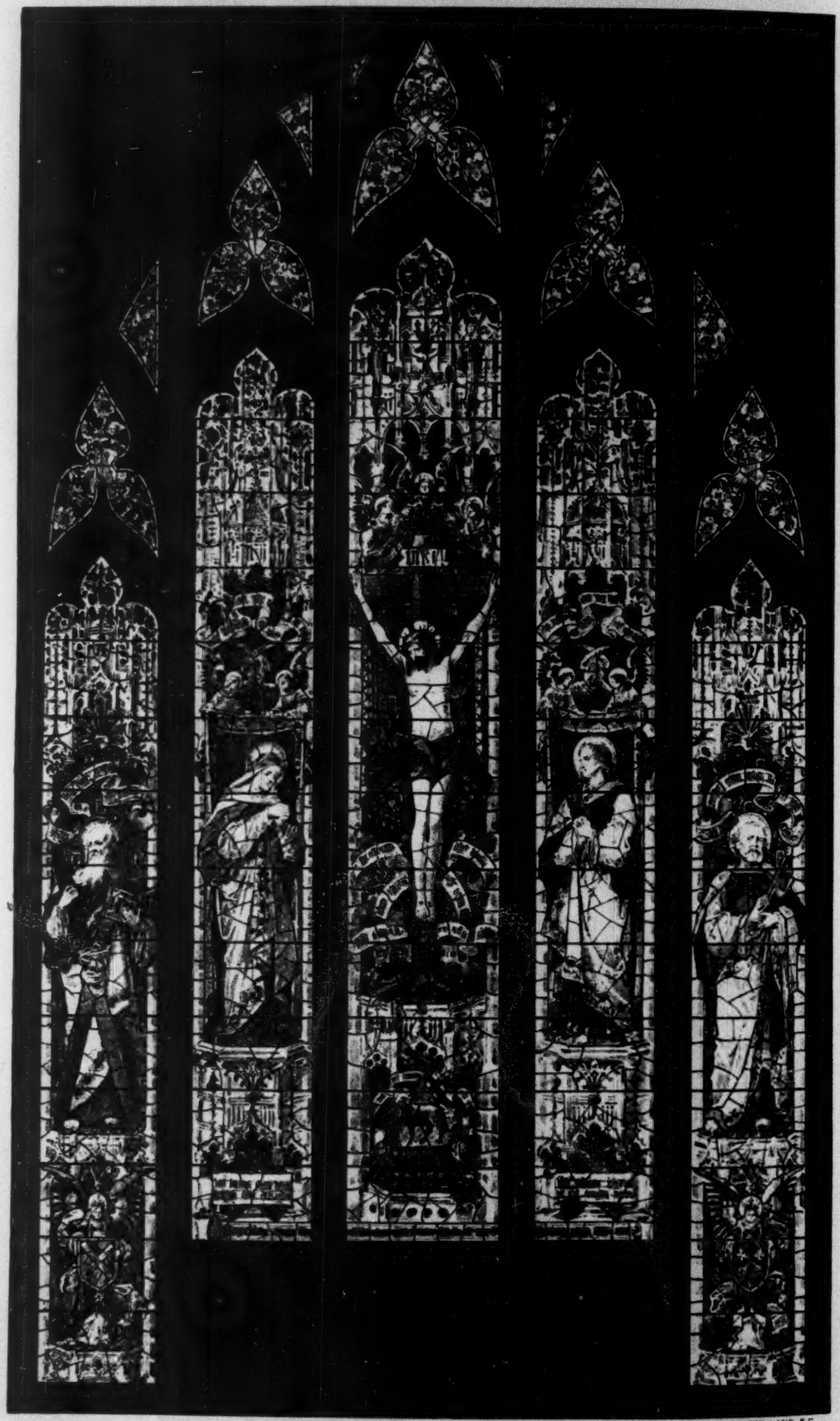

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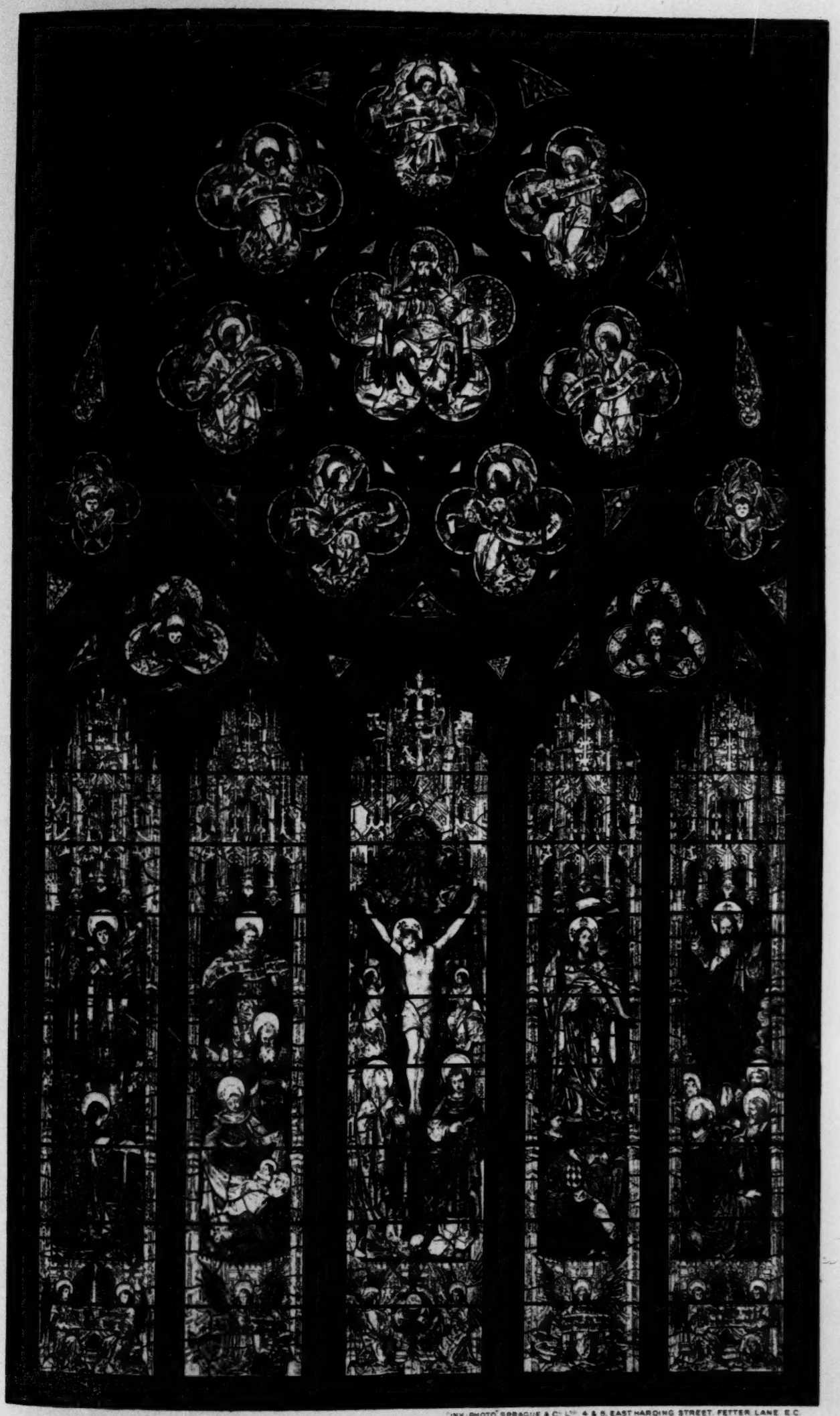

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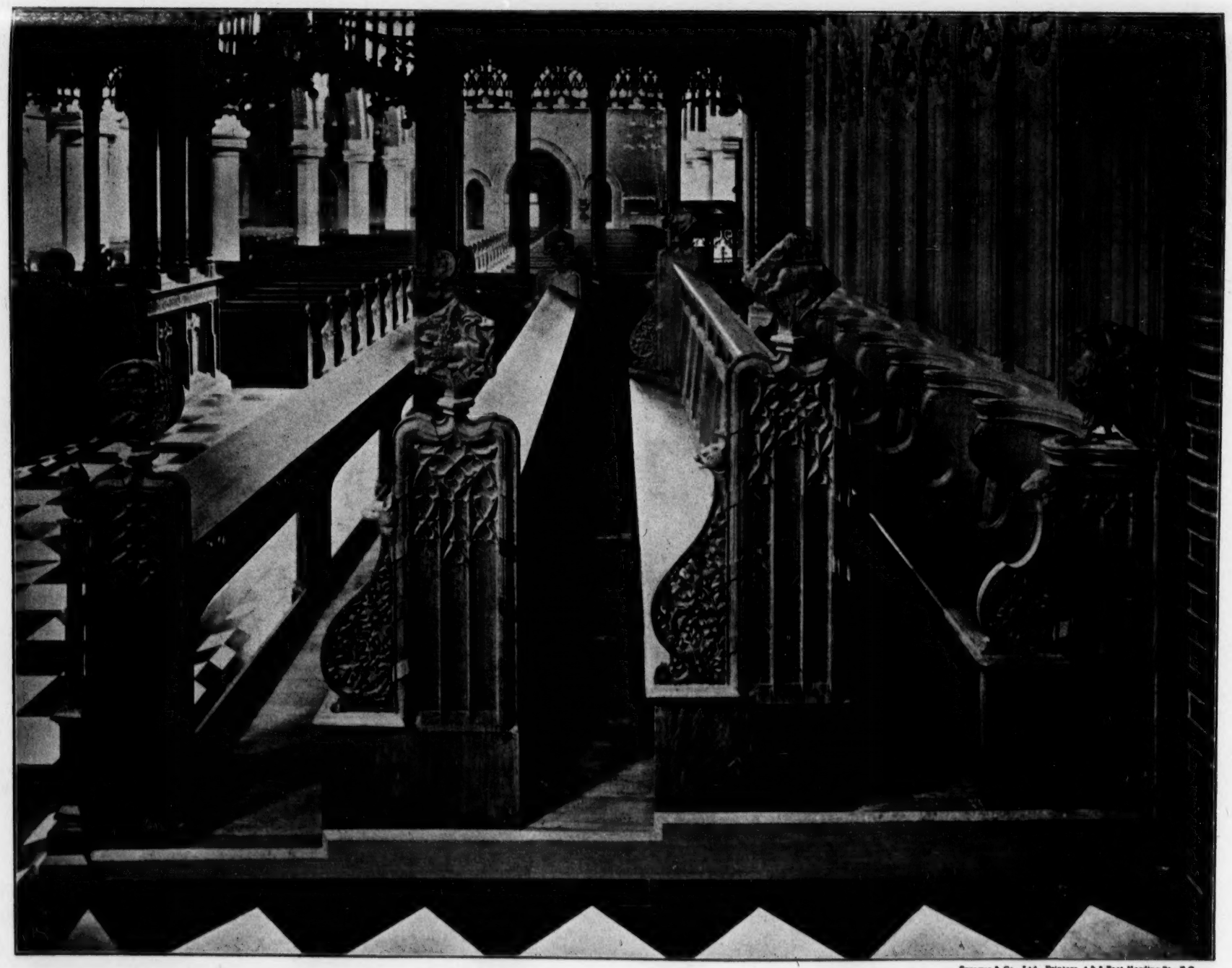

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# [MONTHLY HISTORICAL REVIEW.

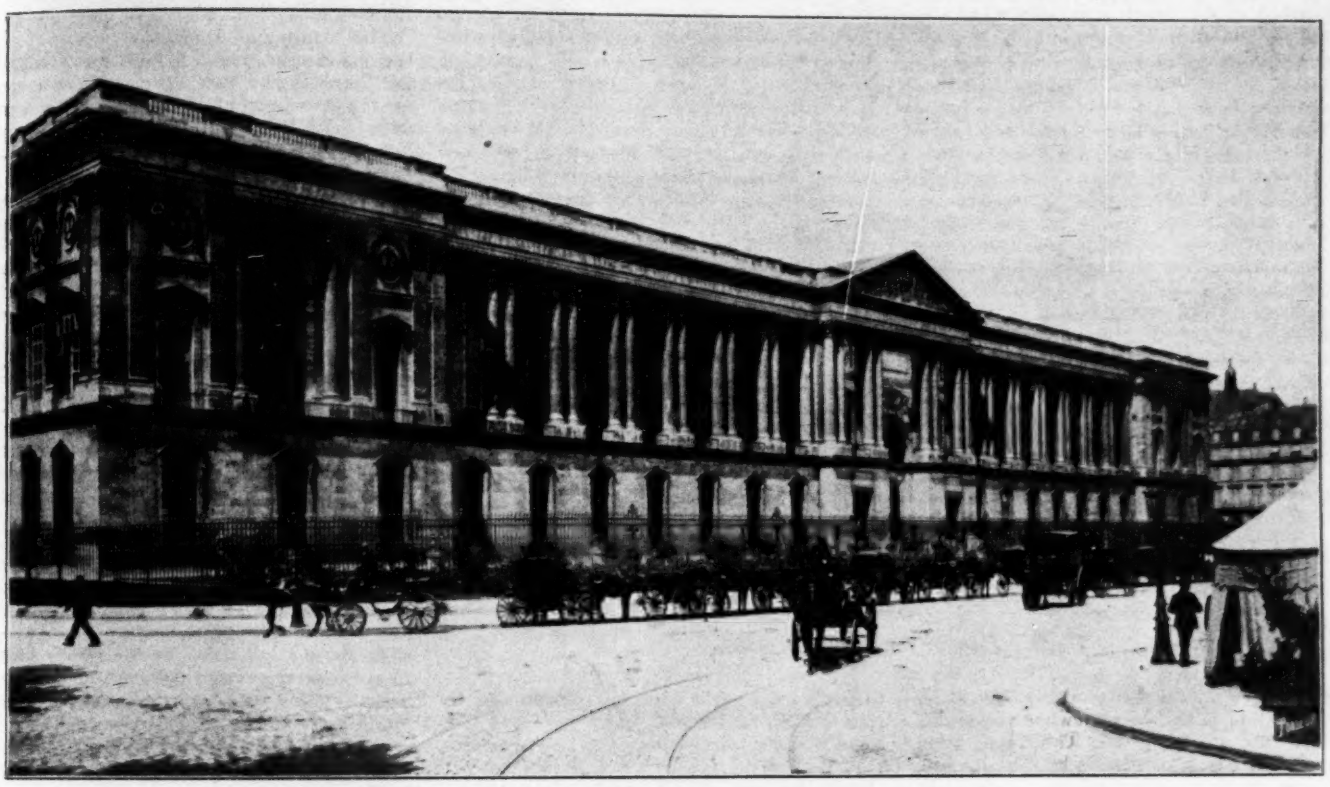

Fig. 1. East Front of the Louvre, with Perrault's Colonnade.

## THE FRENCH ROYAL PALACES.—V.

### THE LOUVRE (*Continued from page* 620).

IF the early years of Louis XIII. were uneventful for the Louvre from the point of view of building operations, they were signalised by the occurrence of one of those tragedies which have been so frequent in its history. Maria de' Medici had brought with her from Italy the Florentine Concino Concini, who obtained a complete ascendancy over her mind, and directed the policy of the Regency. The Marquis d'Ancre, as he had become, amassed a colossal fortune by extortions and corrupt practices, which combined with his overbearing manners to render him odious to all. The boy king, determined to regain his independence, plotted with his friends the assassination of the favourite. On April 24, 1619, he awaited the issue in the orangery, ready, if the plot miscarried, to escape, like Henry III., by the Grande Galerie, and ride off with his friends to Meaux. Concini was shot by three courtiers as he entered the Louvre by the old eastern gatehouse, between the high walls of the tennis-courts which flanked the approach on either side. His body was dragged through the streets by the populace and burnt on the Pont Neuf, and the Queen-Mother was imprisoned in her apartments. The reins of power thus wrested from her were, after a few years, seized by the iron grasp of the great Cardinal, who reigned supreme over France till his death in 1642. With the return of a settled and statesmanlike policy—and, indeed, as a part of it—came the resumption of building at the Louvre. Richelieu, to whom as much as to any man was due the final establishment of the absolute centralised monarchy, believed in the importance of displaying the Royal power in a manner striking to the popular imagination. Lescot's Louvre might be more beautiful than any nobleman's town house, but in size it was rivalled by many of the great hôtels, which had sprung up in Paris in the first quarter of the century. The Royal palace must admit of no comparison. The task of adapting the Louvre to the new conception of royalty, of transforming it from a mere *pied-à-terre* into the official seat of the court and administration, was assigned to Jacques Le Mercier. He drew up a scheme which satisfied these conditions with the least possible deviation from the original design. By more than doubling the length of the sides, he more than quadrupled the area of the palace. (See plan, Fig. 3.) The northern and eastern wings of the old Gothic castle, which had survived till then, were pulled down, the western wing prolonged northwards, and the new north wing begun. These new buildings consisted of exact replicas of Lescot's west and south wing, and of the Pavillon du Roi at their junction; but Le Mercier was too good an architect not to realise that the proportions of the design were so completely revolutionised by its extension that they required the introduction of a new element to redress the balance. He accordingly placed a pavilion of his own composition in the centre of the west wing between the old and new work, and, to give it sufficient importance in the long line of

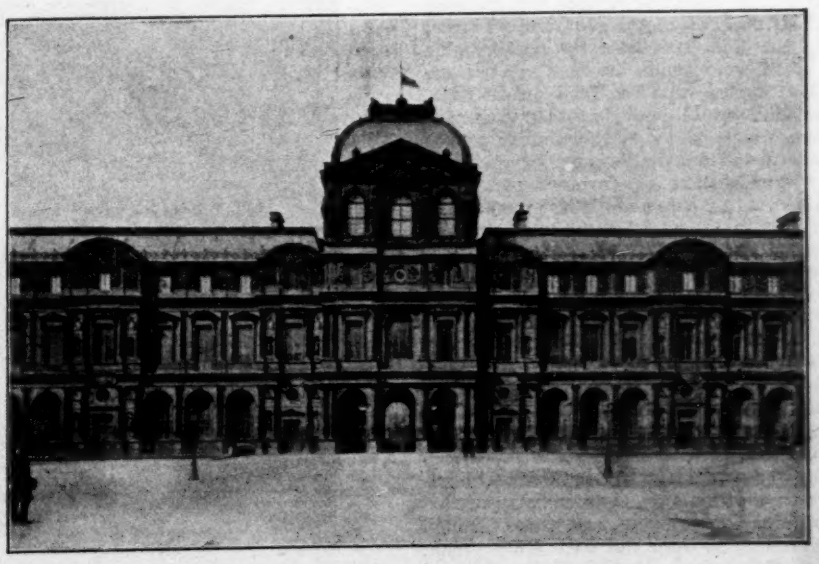

Fig. 2. Court of the Louvre: West Side.

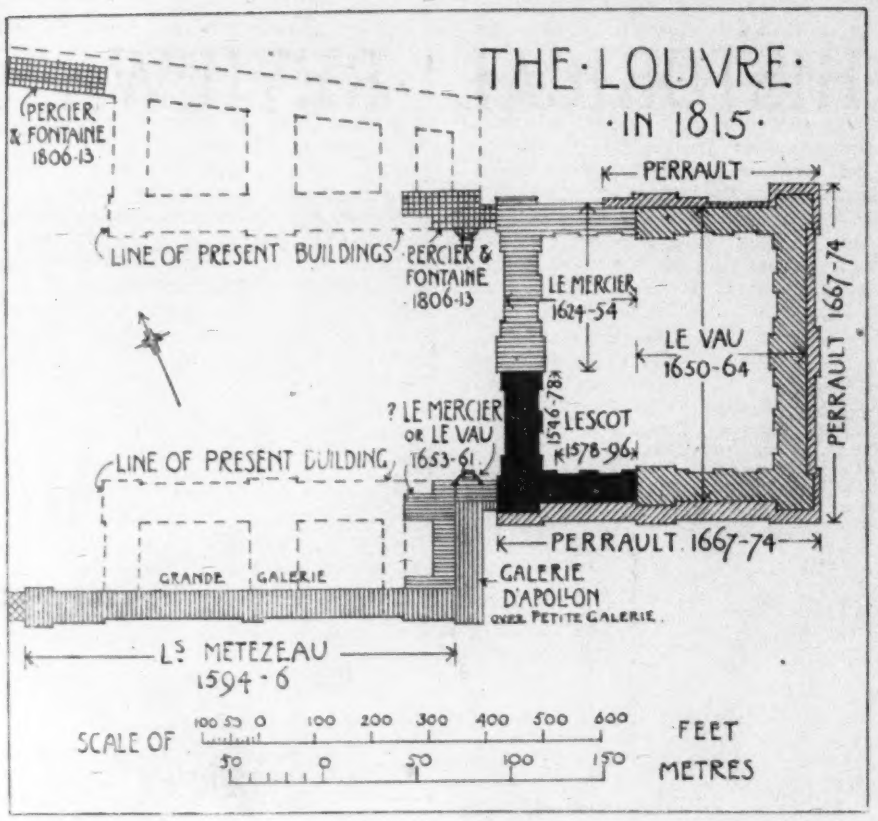


**Fig. 3. Plan of the Louvre in 1815.**

façade, he added a story above the attic, and crowned it with a somewhat ponderous square dome. (Fig. 2.) This attic was adorned by six fine caryatids by the sculptor, Jacques Sarazin, and a curious triple pediment. It had been intended by Richelieu that a great square should be laid out before the entrance to the palace formed by the demolition of several streets, and extending as far as the Pont Neuf, and in the centre was to have been a gigantic obelisk surrounded by fountains and groups of sculpture. But even a beginning was hardly made with the clearing required for this project, and the Louvre remained obstructed on three sides by private and miscellaneous buildings till the days of Napoleon.

At Le Mercier's death in 1654 the building was just ready to receive its central pavilion on the south and north sides. Louis Le Vau, who was appointed by Mazarin to succeed Le Mercier as architect to the Louvre, carried on his predecessor's design, modifying it only in one point—namely, the treatment of the southern central pavilion with a giant order to provide the enhanced scale required by its position facing the whole width of the Seine. When the works had been for ten years under Le Vau's guidance, the whole of the court was complete with Lescot's graceful attic story and rich cresting running round all four sides; the southern, or river, front, and apparently also the northern, or city, front were finished with their eastern pavilions copied from the Pavillon du Roi.

The Minister in power at this time was Colbert, whose views of the dignity of the monarchy and the importance of giving it concrete expression were even stronger than Richelieu's. Le Vau's design for the eastern front and main entrance appeared to him inadequate to the glory of Louis XIV., and other architects were invited to submit alternatives. The results of the competition were then referred to the Roman Academy, with the ultimate result that Bernini was invited to Paris in 1665 to settle a matter, which had by this time set all the architects and building authorities by the ears. He was received with a deference almost commensurate with his vanity, and at once proceeded to a settlement by producing a brand-new design of his own, the one thing needed to combine all parties against him. Though the foundations were laid with much pomp, nothing further was done, and Bernini had to pocket his pride with his pension and to return home before the year was out. By some obscure wire-pulling the king was prevailed upon to approve the design of Dr. Claude Perrault, which, with slight alterations, was carried out, though the works remained in charge of the more practical Le Vau.

A wit remarked that architecture must be very ill if it was necessary to call in a doctor. But Perrault, besides being one of the most distinguished scientific men of his day, had made a special study of architecture, and if he lacked practical experience of building, there was nothing amateurish in his design, which hit off the exigencies of the situation better than any of its rivals. All the earlier designs, so far as we know them, had been more or less glorified château fronts, with a series of pavilions variously grouped. They made their effect by multiplicity of elements. Bernini's design, with all its faults, was an indivisible unit of majestic and impressive proportions. Perrault sought the same idea of awe-inspiring majesty, but he did so without abandoning the traditions of pure classical design, which had been thrown to the winds by the Barocco master. His great façade, with its three solid blocks and two long intervening ranges of coupled columns raised on a lower story treated as a plain stylobate, constitutes one of the most monumental achievements of modern architecture in any country, and by its stately dignity and quiet grandeur fully symbolises the ideals of monarchy as understood by Louis XIV. (Fig. 1.)

The same symbolism may also be read in the manner in which it overrode all rivals; for Perrault had not found sufficient scope for the development of his ideas in the width even of Le Mercier's enlarged plan, but projected his façade considerably beyond it at both ends. On the north side, shut in as it was by other buildings, this discrepancy was got over by a comparatively slight remodelling of existing work, but on the south side, visible to all Paris, it was not possible with any degree of plausibility to marry the old with the new; and it was found necessary to carry Perrault's design, with pilasters instead of columns, right across Le Vau's newly-finished front and the older work of the XVIth century. Till 1755 their domes and pavilion roofs peered disconsolately out from behind the new horizontal termination, and this southern extension may still be traced in the passageway through the Pavillon des Arts.

The erection of Perrault's façade also indirectly affected the inner elevations, for it was so high as to be visible from the court. To remedy this it was decided to heighten the eastern side of the court by the substitution of a full order for the existing attic. The third story thus formed, with its unbroken balustrade, was eventually carried round the northern and southern sides of the court, and the crowning beauty of Lescot's design only escaped, as by a miracle, on the west.

Meanwhile other alterations had been in progress outside the quadrangle. Richelieu's subordinate, Sublet des Noyers, had sent a mission to Rome to obtain artists and works of art for the Royal palaces. As a result of this the great French painter, Nicolas Poussin, who had settled there, was induced to return to Paris in 1640 to decorate the Grande Galerie. He drew up a scheme on pure classical lines, into which he worked a number of casts of antiques brought from Rome, together with monochrome decoration and other paintings of his own design. The work, however, did not proceed far, for Poussin, disgusted by the jealousy and intrigues of the architect Le Mercier, and of Vouet, who was at the head of the Royal painters, threw up the task and returned to Rome in 1642, taking with him Charles Le Brun, then in his student days.

On the marriage of Charles IX., his mother, Catharine de' Medici, had vacated the Queen's apartments on the first floor of the south

**Fig. 4. The Louvre: Galerie d'Apollon.**

wing of Lescot's building for those on the floor below. Maria de' Medici, on Louis XIII's marriage, followed her kinswoman's example, and it was in this ground floor suite that her son imprisoned her for a short time after Concini's death, walling up some of the doors and pulling down the bridge across the moat. Not content with magnificently decorating her apartments, she had also taken possession of certain rooms in the mezzanine of the Grande Galerie adjoining the Salle des Antiques. When it came to Anne of Austria's turn to be Queen Dowager—or rather when the court returned to Paris after the trouble of the Fronde in 1653—she determined to unite these two suites by transforming the open loggia of the Petite Galerie into a suite of stately rooms, now forming part of the galleries of ancient sculpture. They were decorated by the best artists of the day, including the Italians imported by Mazarin; among them were the painters Errard and Romanelli, the sculptor Anguier, and the "stuccateur" Pietro Sasso. She also added a circular hall at the north end of the Petite Galerie, and a theatre, baths, and other apartments to the west of it.

About the time of the completion of these works a disastrous fire destroyed the Galerie des Rois, built by Henry IV. over the Petite Galerie, and its restoration (begun in 1661, but not completed till 1853) afforded the first opportunity for Le Brun, recently set free by the disgrace of his former employer, Fouquet, to exercise his art in the Royal palaces. The splendid decoration of the gallery, with its paintings and the richly-gilded panelling of its walls and barrel ceiling, was designed as an allegorical glorification of the "Roi Soleil," and hence acquired the name of "Galerie d'Apollon." (Fig. 4.)

The space intervening between the Louvre quadrangle and the river, under the windows of this gallery, after being a tourney ground during several reigns was laid out by Louis XIII. as a garden. This is described by Evelyn, who visited Paris in 1644, as follows:—"In another more private garden towards the Queen's apartment is a walk or cloyster under arches, whose terrace is paved with stones of a greate breadth; it looks towards the river, and has a pleasant aviary, fountaine, stately cypresses, etc. On the river are seene a prodigious number of barges and boates of great length, full of hay, corne, wood, wine, etc." The cloister referred to is the orangery built by Louis XIII. between the garden and the river, where he waited for news of the attempt on Concini. This has long since disappeared, but the garden remains. It is now known as "Jardin de l'Infante," after the little Spanish princess, who was brought to Paris in 1722, to be the bride of Louis XV., and occupied the former Queen-Mother's apartments, but was sent home again in 1725, when the Spanish Alliance had ceased to be necessary to the ministry of the day.

Soon after the death of Mazarin in 1661 the Louvre ceased to be a habitual Royal residence. The King visited it, but seldom after this period, and his successors, if they came to Paris at all, preferred the Tuileries. All Colbert's efforts failed to rouse Louis XIV. to serious interest in the great works in progress under Perrault and Le Vau, or to check the ever-growing expenditure on Versailles. Increasing difficulty was found in obtaining funds for their prosecution. To a great extent the northern and eastern sides of the court remained roofless and gradually fell into disrepair. Such portions of them as were approximately habitable were used by some of the public services, such as the post-office; while the portions included in and adjoining the Petite Galerie, which alone were ever occupied by the court, were abandoned to the academies for their assemblies and schools. Some of the Royal collections were also housed there and exhibited from time to time. Thus the palace began to acquire its present destination of a national museum of art and antiquity.

The subsequent history of the Louvre is largely that of its successive restorations and further adaption to this purpose, the most considerable share in which is due to Napoleon and his architects, Percier and Fontaine. Its further vicissitudes are concerned chiefly with the various efforts to solve the problem of its junction with the Tuileries. These will be described in our next article dealing with the latter palace. After Louis XIV. the tide of history, as it affected the Parisian palaces, set steadily towards the Tuileries and left the older seat of the monarchy to a comparative repose, broken, indeed, more than once by scenes of violence. In July, 1830, for instance, the armed mob captured it, after a sharp engagement, from the Swiss Guard; and in May, 1871, after surviving the German bombardment, it narrowly escaped destruction when the Tuileries were fired by the Communists. The spread of the flames was fortunately arrested before they reached the art collections by the Grande Galerie, but it was not possible to prevent them gaining the library by the north wing and destroying the priceless archives which it contained. These almost certainly included the drawings of successive architects for the Louvre—those of Pierre Lescot for the original quadrangle of the Renaissance, those of Le Vau for the east front of the enlarged schemes and the alternatives submitted at Colbert's request by François Mansart.

## MONUMENTAL BRASSES.

### Part III.—Suggestions as to Treatment and Preservation.

IT is not possible in the space at our disposal to give more than the merest outline of so wide a subject; but before leaving it mention must be made of an almost unique brass at Cranley, Surrey.

There are, all told, about ten representations of the Resurrection, but most are parts of larger brasses.

That of Robert Hardyng (1503) at Cranley, Surrey (Fig. 9), has only a fragment of its inscription, which is omitted. The soldiers, clad in the armour of the early XVIth century, are of especial interest. Other scriptural scenes are sometimes met with, but not as often as might be expected. We now come to the question of treatment and preservation.

When visiting the old English churches, one of the saddest sights to a lover of antiquity is the large number of empty matrices he meets with. Many brasses were destroyed either in the reign of Edward VI., or during the Civil War. Yet great as the damage then was, almost as much has been done during the last two hundred years. During the XVIIIth century brasses were not appreciated, and hundreds were torn up and sold as old metal. This happened earlier at Durham Cathedral, where many were destroyed by William Whittington, who was Dean, 1563-79. Further devastations took place when the Scots entered Durham in 1640, and in 1799, when the Chapter House was pulled down to allow of the erection of a more comfortable room. At King's Lynn, in 1746, it was ordered that "the old brass . . . be immediately sold." The Walsoken and Braunche brasses were in the chancel, and so escaped, but a number of others perished.

Fig. 9.

The XIXth century is, however, responsible for the most regrettable campaign of destruction in this direction, for it was carried on by the very people who professed to be "restoring" their parish churches.

Often have both brass and matrix been torn away to make room for a tiled floor or a new heating apparatus. Even where preserved, they have been taken from their original slab and either nailed to a board or fixed to a neighbouring wall, the matrix being demolished, or even filled up with cement. At East Horsley Bishop Bowthe's brass has been cut down and cemented to the wall, and several brasses at the parish church, Weybridge, have been similarly treated. Doubtless numbers of other instances might be cited throughout the country. Seldom is the brass refixed complete with its canopies, shields, labels, and inscriptions. The figure itself, in most cases, is unfortunately all that has been preserved, and even that has become battered in the process.

It is often urged that the brass will be worn away by the tread of passers-by, and

Fig. 10.

that the removal of it makes for its preservation. This is a fallacy. Ordinary church matting makes an efficient protection, and obviates the need for removal. If, however, it be essential that the floor be relaid with wood or tiles, the entire stone should be taken up and fixed against the wall intact. Even then there is a risk of its being broken. As to a *raised* tomb there is not even the excuse of obliteration by the passage of feet.

More excuse can be found for the removal of a palimpsest brass. It is only by dislodging it from its matrix that the engraving on the reverse may be seen. The search for palimpsests, however, should be discouraged, since the mutilated fragments which may be discovered seldom compensate for the risk of injury to the complete brass.

There are, of course, exceptions, such as the John Laurence de Wardeboys (1542) at Burwell. Here, a figure of our Lord after the Resurrection in the canopy has on the reverse part of the dalmatic of a deacon, 1320. It is the only representation of a deacon we now possess, except those of certain saints in the canopies (such as St. Stephen).

As regards the treatment of those palimpsests already discovered, there is much diversity of opinion.

The following methods have been adopted:—

1. To take a rubbing of the reverse and

then permanently refix the brass in its place. This precludes the possibility of taking further rubbings.

2. To frame and hinge the brass either in its original place on the floor or against a wall. This procedure is open to the objection that it may get bent.

3. To secure it in its place by movable screws. This plan has been adopted by the Oxford University Brass Rubbing Society. It is, however, open to the same objection as No. 2. Moreover, the brass is liable to be stolen or lost.

4. Careful electrotypes may be made from the reverse and fixed to floor or wall. This has been done in the case of Sir Antony Fitzherbert's tomb, 1538, at Norbury, Derbyshire. The only objection to this is that it is not the original.

The writer inclines to preference of the last plan, but there is much to be said in favour of Nos. 2 and 3.

A protest has been raised against taking rubbings on the ground that it is apt to wear away the engraving, and for this reason permission is sometimes refused. The writer has never seen any proof of this idea. The brass of Sir Roger of Trumpington has probably suffered more impressions than any other in England, yet it shows no sign of wear. There is certainly a kind of rubbing which does damage. The writer discovered, in one of our village churches, that a certain brass had been habitually polished, consequently it shone like new and was rapidly being worn away. As already suggested, all brasses lying in gangways should be protected by mats from being exposed to the tread of feet.

We have still to consider the questions of matrices. These should always be preserved. They resemble the setting of an antique jewel, still of value though the stone itself be missing. Many valuable examples of these empty matrices still exist, and they should at all costs be preserved.

Many restorers find these damaged relics unsightly. If therefore something must be done, one of the two following plans might be adopted:—

1. They might be taken up and let into the wall, or—

2. New brasses might be engraved and inserted, and the monument restored to its former glory.

At Ely Cathedral this has actually been done (Fig. 10), and the result on the whole is eminently successful. A large matrix lay in the middle of the choir representing a former Abbot, in the robe of his Order, kneeling at the foot of a large cross. The work of restoration has been ably carried out, as may be seen from the illustration of the figure. A difficulty, however, was found in making the metal lie flat, and it had to be taken up and relaid. On this occasion ordinary screws were used, which is a pity.

This is perhaps an appropriate moment to draw attention to the latent possibilities of a revival of brasses for modern memorials. When one reflects upon the overcrowded state of some of our finest cathedrals, with hideous and cumbersome momuments, the desirability of this revival becomes apparent. They would take up practically no space, and do not interfere with the architecture of the building, as do the statues in Westminster Abbey. They are in keeping with the Gothic style of most of our churches. If good, they can be of considerable beauty and interest, and if bad, can readily be hidden by a mat.

One difficulty undoubtedly obtrudes itself, viz., modern dress. However, the Church and the Army both lend themselves to picturesque and fortuitous treatment. For the civilian, university-gowns, mayoral and civic robes, and even Court dress are quite amenable to the engraver's art.

As to the women's attire, a simple arrangement of veil or scarf about the head would be acceptable and dignified, in conjunction with garments of flowing and harmonious lines; grotesque contours and eccentric mannerisms of attire would naturally be avoided. In this matter one need but follow in the steps of the earliest brass-engravers.

Two types might be followed:—

1. The old Gothic, with the figure recumbent, in which case the brass should be placed on the floor.

2. The Renaissance, with the figure kneeling, as in many of the Elizabethan examples. These should be affixed to the wall. The faults of these latter are usually, (1) thin metal; (2) too much detail; (3) lack of depth in graving. All these defects could be avoided in the brasses of to-day.

Certain recent specimens do exist, but cannot be placed in the first rank, for no really great artist has come forward in the field capable of raising the fallen standard to its former eminence. In the writer's opinion, it is to be hoped that the art of enamelling brasses will not be restored to favour at the same time.

## HISTORICAL NOTES.

**An Ancient Terra-Cotta Headstone.**

In the disused cemetery of St. Mary, in Nottingham, stands the oldest head or gravestone in the city, dated 1714. No special attention has ever been paid to this monument until it recently came under the notice of an expert in stone, who recognised it as a unique example of old local-made terra-cotta.

The colour is white or buff, the height is 5 ft. 10 in., width 1 ft. 11 in., and thickness 3½ in. to 4 in.; its cubic contents give an assumed weight of fully 3 cwt. The outline follows that of the short, round-headed date and initial stones used in the latter half of the XVIIth century, such as may still be seen in the Midlands. In this case two such stones are united.

The eight-line Roman inscription, with its quaint punctuation, runs as follows:—

| | |
|---|---|
| HERE · LYETH · THE · BO DY · OF · MARY · THE · DOUGHTER · OF · Wm · & ELEZEBATH · SEFTON WHO · DEPARTED · THIS LIFE · MAY · THE · 30TH IN · THE · 6TH · YEAR · OF HER · AGE · IN · 1714: | HERE · LYETH · THE · BO DY · OF · ELEZEBATH · Ye DOUGHTER · OF · Wm · & · ELEZEBATH · SEFTON WHO · DEPARTED · THIS LIFE · MAY · THE · 29 · IN THE · 5TH · YEAR · OF: HER · AGE · IN · 1707. |

**Terra-cotta Headstone, St. Mary's, Nottingham.**

From the fragments of XVIIth-century tobacco pipes, with the manufacturer's names upon them, recently found in the ruins of the castle, it is known that the above Wm. Sefton was a local pipe-maker. It is hence presumed that this monument is largely composed of pipeclay. Its state, after being exposed to rough usage for nearly 200 years, speaks highly of its durability.

In its manufacture, this large body of plastic material appears to have been kneaded in a mould, and a bead-line worked round the head or face. In the tympana rude winged heads of cherubim are impressed, and below are the letters of the inscription, the impress, to all appearance, of wooden blocks applied with great labour.

The monument dates from a period when the town possessed a pottery and one or two glasshouses; but the conditions under which such a large object was wrought and fired are now obscure in the extreme. As an example of the potter's art applied to monumental purposes, this Nottingham specimen appears to be unique; its nearest approach are the humble memorials described by A. H. Church, M.A., in his "Handbook of English Earthenware," 1884, p. 28, as follows:—"In several of the churchyards of the potteries—Burslem, Wolstanton, and others—there are many earthenware headstones of common red or brown pottery, some having inscriptions and ornaments in relief of the same material, some in white slip, and some inlaid; the dates of these memorials range from 1718 to 1767, and one is as late as 1828."

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**Roman Remains in Britain.**

Excavations, carried on in a somewhat unscientific manner at Combley, near East Cowes, on a site long known to be that of a Roman building, have disclosed the plan of what was probably the residence of a substantial farmer of the late Roman occupation. A small semicircular bath similar to that of the villa near Petersfield, and part of a good pavement have been found.

Caerwent, the Roman Venta Silurum, which has been the scene of systematic excavation for ten years past, has this summer added one to its meagre list of inscribed stones. Like a previous one, it bears the name of Mars Ocelus, the patron deity of the city, and was both made and dedicated by one Aelius Augustinus at an unknown date.

The excavations at Newstead-on-Tweed, begun five years ago, have now been brought to a successful conclusion. The site had been completely levelled in the course of ages, and there was nothing to guide the explorers. The spade has laid bare the foundations of the Roman settlement, which had grown from a mere temporary fort of the time of Agricola (c. A.D. 80), to an important station, before its abandonment in the reign of Commodus (c. A.D 180). It consisted of a great camp, 49 acres in extent, and beside it the permanent fort. Traces were found of the "principia," with its courtyard surrounded by a colonnaded ambulatory, of the Shrine of the Standards behind it, of the granaries, of the barracks, consisting of rows of small huts, with accommodation for some 1,500 men, and of the civilian quarters. More important structural remains were found of the baths, which contained the customary apartments.

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**Roman Excavations in Britain.**

The preliminary campaign in the exploration of the Roman Station of Margidunum midway between Leicester and Lincoln on the Fosse Way, was made last summer. The site is surrounded by clearly-marked earthworks, and, though in the portion excavated no foundations were discovered, other traces of buildings in the form of roofing-tiles, coloured wall-plaster, flue pipes, window-glass, and paving slabs were found in abundance, together with "Samian" pottery, various bronze and iron objects, and coins, the last being chiefly of the IVth and Vth centuries. Relics discovered at a lower level gave proof of the occupation of the site from Neolithic times, but it appears to have been abandoned shortly after the departure of the Romans.

In connexion with the proposed systematic exploration of the Romano-British city of Verulamium, on the outskirts of St. Albans, it is

now definitely stated that, in consequence of the failure of the Society of Antiquaries to obtain a satisfactory agreement with the solicitors of Lord Verulam, the owner of the site, it has been found necessary to abandon the project. Had the scheme been carried out it is estimated that it would have taken about thirty years.

**Roman Remains at Dorking.** WHILE digging the foundations of a new house on the Reigate-road near Dorking the workmen discovered a large urn containing Roman coins. They broke it to pieces in their anxiety to obtain the money. Mr. Salmon, the architect, subsequently saw the fragments, which were about to be broken up for concrete. He kindly handed the urn to Mr. J. S. M. Ward for presentation to the Surrey Archæological Museum at Guildford. Mr. Salmon was unfortunately unable to recover any of the coins.

**The Japan-British Exhibition.** SOME mementos of the interesting exhibition which closed its doors at the end of October are, it appears, to remain in our midst. One of the most exquisite of the exhibits is to go to Buckingham Palace—the model of the Mausoleum of the second Tokugawa Shogun. The Japanese model summer-house exhibited by the Forestry Department of the Japanese Government has been presented to Prince Arthur of Connaught, and will be re-erected in the gardens of the Duke of Connaught. The model of Tokyo City has been left to the City of London, and two miniature gardens to the London County Council. The model of the Post Office exhibited by the Japanese Department of Communication will be placed in the museum of the General Post Office, while all the exhibits of the Fishery Bureau will be sent to the Official Fishery Museum at Hull. The Japanese Government's exhibits of Japanese rural life, which was composed entirely of *tableaux*, will be given to the British Department of Agriculture and Fisheries.

The model of the historic Kyoto Gate is appropriately to be re-erected in Kew Gardens, which already possess a Chinese pagoda. These two monuments might well form the nucleus of a collection of examples of architecture of the Far East, for which the informal lay-out of Kew affords a not unsuitable setting.

**Cumberland-gate and the Manor of Eia.** THE alterations recently effected at Cumberland-gate and around the Marble Arch have so far falsified the ancient history of the spot as to deserve a passing notice. The route from Watling-strete (Edgware-road) to the ford or ferry near Thorney for Stangate (Lambeth) passed for a distance of 165 yards eastwards along the military road of Herestrete (Oxford-street) before it turned southwards to continue down Tyburn, now Park, lane. That dog's-leg bend was taken in order to clear the north-eastern corner of Hyde, a sub-manor of Eia. The shearing of Hyde Park, the setting back of Cumberland-gate, and the making of a new public road into Park-lane, to the south of the Marble Arch, obliterate nearly all vestiges of the story. In a word, we have lost the important land mark at the (old) north-western corner of Park-lane. The Marble Arch, left derelict and desolate, stands in imuteappeal against the change; its removal, for a second time, will render the tale still more obscure.

**Gateway of Quarry House, Frindsbury, near Rochester.** THIS gateway is believed to have been built about 1590 to 1600. Its position was in a red-brick wall, which encircled the mansion, about 20 yds. from the western front.

The gate and mansion were built on a chalk hill overlooking Chatham Dockyard; both have been destroyed in the last twenty years in consequence of the great value of the chalk which was under them. An engraving of the time of Queen Anne shows a beautiful avenue extending westward from the gate, and represents many fashionably-dressed beaux and belles promenading to and from the house.

Quarry House, Frindsbury.

**Old Dorchester.** WHEN recently Mr. Thomas Hardy was presented with the freedom of the Borough of Dorchester he referred eloquently to the desirability of preserving historic and interesting buildings.

"I cannot be blind," he said, "to the difficulty of keeping a town in what may be called working order while retaining all its ancient features. Yet it must not be forgotten that these are its chief attractions for visitors. Old houses, in short, have a far larger commercial value than their owners always remember, and it is only when they have been destroyed and tourists who have come to see them vow in their disappointment that they will never visit the spot again that this is realised. An American gentleman came to me the other day in quite a bad temper, saying that he had diverged from his direct route from London to Liverpool to the ancient Dorchester, only to discover that he knew a hundred towns in the United States more ancient looking than this. We may be older than we look, like some ladies, but if, for instance, the original All Saints' and Trinity Churches with their square towers, the castle, the fine mansion of the Trenchards at the corner of Shire Hall-lane, the old Three Mariners Inn, the old Greyhound, the old Antelope, Lady Abingdon's house at the corner of Durngate-street, and other mediæval buildings were still in their places more visitors of antiquarian tastes would probably haunt the town than even haunt it now. Old All Saints' was, I believe, demolished because its buttresses projected too far into the street. What a reason for destroying a record of 500 years in stone! I knew the architect who did it—a milder mannered man never scuttled a sacred edifice."

**The Mowbray Mansion at Edinburgh.** THE Cockburn Association deserves to meet with widespread support in its effort to preserve one of the most interesting houses in the Canongate. Having failed to acquire Huntly House in the same street, a rare example of a timber-fronted XVIth-century dwelling, the Association is now appealing for 1,000*l.* to purchase the town mansion of the Mowbrays of Barnbougle, which adjoins another historic house, that of John Knox. Mowbray House was built early in the XVth-century round three sides of a quadrangle, closed by a screen wall towards the street. It was a fine example of the local architecture of the period, and still presents a remarkable corbelled gable to Trunk's or Turing's Close. About the year 1500 a new tenement was built on the street front, which contains a finely-panelled room, with a rich stucco ceiling of the time of Charles I. It is proposed if the scheme succeeds, as we hope it will, to put the whole building in good repair, removing the disfiguring alterations of recent times, to open the more interesting portions to the public, while letting out the remainder.

## THE CARPENTERS' COMPANY AND THE TRADES SCHOOL.

On Tuesday evening the prizes awarded to students at the Trades Training School, and the certificates and medals gained at the Carpenters' Company's examinations in sanitary building construction and in carpentry, and in the Architectural and Building Construction Evening Classes at King's College, were distributed by Sir Aston Webb, C.B., R.A., at the Carpenters' Hall, London-wall. The Master of the Carpenters' Company, Mr. Robert Cobay, was in the chair.

The Chairman of the Schools Committee, Mr. John Wilson, J.P., read his annual report, in which he stated that the year had given them a record number of students. The exhibition of woodwork held this year in the Carpenters' Hall was the best that had been held and was attended by 11,237 persons.

Mr. H. Phillips Fletcher, F.R.I.B.A., F.S.I., Director of the Schools, then read his report. He referred to the work of each class separately, and mentioned that the handrail class gained the Banister Fletcher Medal for the best craftsman in the Schools. This was awarded to H. Durran for a double-curved staircase, which was certainly the finest model of its kind produced in the Schools. It would be obvious to all who had visited the shops when at work that the enterprise of the City Companies in founding those Schools had been most amply justified. The ideal aimed at was to encourage individualism by allowing each student a more or less free hand in selecting his work. This method induced him to realise that there might be something conceptive in his work, and finally created a desire to do good work for its own sake. They only tried to guide him and point out errors in craftsmanship as and when they arose.

Sir Aston Webb distributed the prizes afterwards. He said that in the rough and tumble of life the man who came out on top was the man who wished to do well, and who took every opportunity to help himself to do well. When a person was brought to John Ruskin—and he hoped they still read John Ruskin—he used to ask, not if he was clever or brilliant or sharp, but does he work. He said a clever man might be indolent, but a great man never was. They must each of them stick to his last, and there was nothing more important than the particular last he had undertaken. The use of these classes was to find out if the work chosen was suitable for the individual, and if not to make a change. They must, however, stick to that decided upon and make it their life's work. What they learnt was to teach themselves finally, and it was probably not until they had gone out into the world that they appreciated that.

They must not regard prize-winning as the only success in life. Success and failure were often mistaken by onlookers. There was an Italian proverb which ran, "It is not the best wheel in the cart that makes the most noise," and so there were many doing good and splendid work unobserved. They were working in a very important time. The arts and crafts and all building work were in a time of change. They knew how materials had changed. There were two roofs in Westminster, one built of wood 450 years ago, the other of iron fifty years ago. That constructed of wood was to-day better than ever, the other was on the scrap heap. This proved that changes did not always make for the best, but they must also remember that new ideas must be tried. The materials now being used in all building works were undergoing a great change, and they must keep their knowledge up to date. The New General Post Office buildings in Newgate-street were quite unlike what they would have been fifty years ago. Walls of great strength, built with great rapidity, were a feature of it, and walls and great rapidity would become one of the necessities of buildings in great cities. In all crafts the same changes are going on, and one of the things that struck everyone about the productions of the present time was what one might call its mechanical accuracy. An extreme point had been reached in this respect, and personally he thought it had been carried too far. It was desirable up to a point, but was not the only or even the main thing. In a building he erected he had carved on the entrance, "Excellence of every art must exist in the complete accomplishment of its purpose."

Beauty gave permanence to an object, and even in warfare the artillery were directed to avoid certain buildings because of their beauty. This art could be given to everything, spoons, forks, tables, chairs, pictures, and buildings, and although it was given to very few to attain such excellence, though they could not all give it that wonderful touch, they could at least strive to attain the best they were capable of, and to feel that joy of creating something which should come to everybody.

Votes of thanks to Sir Aston Webb and the Chairman brought the proceedings to a close.

## THE LONDON COUNTY COUNCIL.

The London County Council held its usual weekly meeting on Tuesday at the County Hall, Spring-gardens, S.W. Mr. Cyril Cobb, the Vice-Chairman, presided in the absence of Mr. Whitaker Thompson.

Loan.—Sanction was given to the borrowing by the St. Pancras Borough Council of 2,582*l.* for purposes in connexion with their electricity undertaking.

Minor School Works.—The following recommendations of the Education Committee were agreed to:—

That expenditure on capital account of 2,345*l.* and expenditure on maintenance account of 2,345*l.* for the financial year 1911-12 be sanctioned.

That expenditure on maintenance account of 467*l.* in respect of the adaptation of the existing rooms of the trade school for girls at the Borough Polytechnic, Southwark, W., be sanctioned.

That expenditure on maintenance account of 900*l.* for the financial year 1911-12, of 1,700*l.* for the financial year 1912-13, and of 1,900*l.* for each subsequent financial year, in respect of the grant payable to the governors of the Borough Polytechnic, Southwark, W., in connexion with the extension of the trade school for girls at the Polytechnic and the maintenance of the trade school for girls to be established at the Belvedere-place school, Southwark, W., be approved, subject to the annual maintenance votes for the financial years specified including the necessary provision therefor.

Crossness Pumping-station Enlargement.—On the recommendation of the Main Drainage Committee sanction was given to the expenditure of 800*l.* on preliminary work in connexion with the erection of a new engine-house at the Crossness pumping-station. The total cost of the new building, with machinery, is put roughly at 120,000*l.*

Permission to Sub-let.—It was agreed, on the recommendation of the Parks and Open Spaces Committee, to allow Messrs. Wm. Muirhead & Co., Ltd., to sub-let to Messrs. Francis Morton & Co. the steel work in connexion with the reconstruction of the bridge over the London, Brighton, and South Coast Railway giving access to Norwood Park from Gipsy-road.

Oriel Windows and the Disused Burial Grounds Act.—The Parks and Open Spaces Committee reported as follows:—

"The Council's attention has been drawn to the erection, upon the sites of Nos. 68, 69, and 70, Fenchurch-street, E.C., of a building, parts of which project over the churchyard of St. Katherine Coleman, which is a disused burial-ground. The projections in question consist of five oriel windows, which have been constructed at a height of about 12 ft. from the ground, and project over the churchyard to the extent of 2 ft. 3 in. A portion of a wall in an angle of the building also overhangs the churchyard to a smaller extent. Having regard to the fact that the projections are not upon the churchyard itself, but at a height of several feet above it, the question of the legal authority of the Council to require their removal is one of considerable difficulty, and, with the view of avoiding taking any action which might hamper the Council in dealing with any similar proposals in future, we have taken counsel's opinion upon the matter. There is difference of legal opinion on the subject. The projections in question are, for a considerable portion of their width, immediately above ventilating areas which have been in existence for many years past, and in respect of which the Council is not in a position to take any action. Having regard to the small extent of the projections and to the conflict of opinion as to the power of the Council in the matter, we have come to the conclusion that it is not desirable to test the important principle involved upon the facts of the present case. We recommend:—

That no action be taken with regard to the construction, in connexion with the re-erection of Nos. 68, 69, and 70, Fenchurch-street, of five oriel windows and a wall projecting over the St. Katherine Coleman churchyard."

The recommendation was agreed to.

The Ironmongers' Almshouses, Shoreditch.—The Council in May last sanctioned expenditure of 24,000*l.* in respect of the purchase of the Sir Robert Geffery almshouses and garden in Kingsland-road, and decided to make an offer to the Ironmongers' Company, as trustees of the Sir Robert Geffery's Charity, to purchase the property for that sum, subject to 8,000*l.* being contributed by the Shoreditch Metropolitan Borough Council or obtained by that authority from other sources. When negotiations were opened the Ironmongers' Company intimated that they would not entertain any conditional offer, in view of the fact that they had received an unconditional one from the Peabody Trust to purchase the property, and, as the Shoreditch Borough Council was not disposed to provide the whole of the 8,000*l.* out of rate and required time to invite subscriptions, the Peabody Trust were asked whether, after acquiring the property, they would be prepared to resell it to the Council. The Peabody Trust, who have now entered into a contract to purchase the property, have intimated their willingness to resell to the Council without making any profit by the transaction, subject to the Council purchasing the remainder of their property in Maria-street, which they bought for the purpose of protecting and improving the almshouse property.

The Committee recommended that, subject to the Council's total contribution towards the purchase money of 34,000*l.* not exceeding 26,000*l.*, the Council do purchase the almshouses, including the garden and disused burial-ground attached thereto, and the adjoining property in Maria-street belonging to the Trust.

This was agreed to.

## LAW REPORTS.

(Before the Official Referee, Mr. Muir Mackenzie.)

### Architect's Heavy Claim against the Cardiff Corporation.

### Seward *v.* The Cardiff Corporation.

The hearing of this case, which it is expected will last several days, commenced on the 12th inst., it being an action by Mr. Edwin Seward, an architect and surveyor practising at Cardiff, to recover from defendants 10,000*l.* in connexion with the preparation of plans for the erection of the Free Library and Welsh Museum at Cardiff and as damages for alleged breach of contract.

Mr. E. M. Pollock, K.C., Mr. Rowland Vaughan Williams, and Mr. Herbert were counsel for the plaintiff, and Mr. Francis Williams, K.C., Mr. John Sankey, K.C., and Mr. St. John Francis Williams appeared for the defendants.

Mr. Pollock, in opening the case, said the action was brought by Mr. Seward, a well-known architect, to recover fees payable under retainers given to him from time to time to prepare plans, etc., for the defendants, and also damages for breach of contract made between him and the defendants, whereby he was retained to draw certain plans and to do certain work on the terms of the contract. The period of time over which this work extended was a long one. In June, 1890, plaintiff was called upon to do a certain amount of work for defendants in the preparation of plans for a library. Some little time afterwards it was further contemplated there should not only be a library, but a museum. Plans were then got out for the library and museum, but the idea of the museum was abandoned. At first there was a site in Working-street, Cardiff, to be used for the

buildings, but in 1894 or 1895 another site in Park-place was under contemplation. This held the field for some time, and various plans were drawn for the purpose of meeting the various changes and alterations necessitated by the different sites.

Shortly before 1900 defendants secured a very much larger site altogether in Cathays Park, which had been secured from the Marquis of Bute, the site in Park-place being given back to him. Defendants then found themselves in possession of a large and roomy area, on which a much more developed institution could be placed. Then it was contemplated that a much larger scheme should be adopted. When the Working-street scheme was proposed the suggested cost was to be about 20,000*l.* or 25,000*l.*, but when they came to Cathays Park the figures were larger. It was not intended to put up the whole of the building at once, but the defendants had got into their minds the expenditure of a sum of over 100,000*l.*, and by 1902 there was a scheme which would involve the expenditure of 150,000*l.* or 160,000*l.* The plans that were prepared by the plaintiff were prepared on the basis of a scheme that might be further developed. Ultimately an agreement was entered into between the plaintiff and the defendants, and under this plaintiff claimed that he was induced to enter into the preparation of the plans for the larger scheme, and a good deal would in the present case turn upon that agreement. Matters went on through the successive years of 1902, 1903, and 1904, when a still larger scheme gradually took shape, viz., the erection of a National Museum for Wales in Cathays Park. The scheme having got entirely into a higher sphere, and being supported very much in the Principality, three Commissioners went down to Wales to decide as to the claims of various places as to where in Wales the museum should be erected. They decided on Cardiff.

It was interesting to note that in the brochure and advertisements at that time for the Welsh Museum Mr. Seward's elevation and plans were reproduced. In the year 1907 an Act was passed giving the defendants the power to hand over the erection of the museum to a body incorporated under Royal Charter, who were entitled to have handed over to them the exhibits relating to the proposed museum. The result was that a great deal of work had been done by Mr. Seward in these successive years, and use had been made of his work by the defendants. It would be for the Referee to ascertain the sum due to plaintiff, not only in respect of fees due to him, but also under the agreement of 1901, because it was apparent Mr. Seward was given clear and profitable employment, of which he had been deprived by the transfer by the defendants of their powers and duties to another body. Mr. Pollock then went into the details of the plaintiff's claim, and read the agreement entered into between the parties. He said that what the Corporation appeared to rely on was Clause 10 of the agreement, providing that if the Corporation determined to abandon any part of the scheme or defer it they could give notice to the architect not to proceed with the work, and which, they said, would justify them in withdrawing the remuneration. When the Bill to hand over the powers of the Corporation to the Welsh National Museum body was presented Mr. Seward had to oppose it, and when the Act received the Royal Assent in 1909 a clause was inserted that the Corporation should discharge obligations before the transfer of their powers and indemnify the other body against liability. There were thus three periods claimed for—the first till 1895, the second from then to 1901, when the agreement was entered into, and, thirdly, the period since that time. To the earlier portion of the claim the defendants had pleaded the Statute of Limitations, and also that there was no contract under seal. He was afraid the statute plea must succeed, but he should rely upon the agreement of 1901, and would apply for its rectification in respect of 350*l.* which the defendants had paid in with a denial of liability.

Mr. Francis Williams said the 350*l.* was paid in with regard to the period before 1901.

Mr. Pollock went on to comment on the fact that the defendants said that the giving of a 5*l.* subscription by the plaintiff had disqualified him from bringing the action. Counsel added that, it being the Lord Mayor of Cardiff and the Corporation, he would say nothing more just now, but he would have something more to say on it later. He rested his case boldly on the fact that the plaintiff was entitled to recover a very similar sum in respect of the work that he had done and in respect of the work which he had a perfect right to anticipate doing.

Mr. Edwin Seward, F.R.I.B.A., the plaintiff, examined, said that he had practised in Cardiff for thirty-four years, and he had undertaken many important buildings in that city and elsewhere. The fees he had charged were in accordance with the scale authorised by the Royal Institute of British Architects. Witness described how he prepared the plans and the discussions he had with a Mr. Ward upon them. He said that Mr. Ward, although not an architect, was a good draughtsman, and together they went into the plans very largely. Most of the matters were reported on to the Committee having the subject under discussion, and generally there was much discussion on the details and features of the building. Witness then described how certain alterations which were made in the proposed building involved an entirely new set of plans, and gave detailed explanation of the plans which he had prepared.

Further examined, the witness described how he submitted the second set of plans, for which he charged 450*l.* in his statement of claim. Later on, as the scheme developed, he had to make the third set for the Cathays Park building. These were submitted to the Committee after many discussions and many alterations had been suggested and made. Subsequently he had to make a report on the heating of the museum building from the neighbouring municipal building, and for this he charged a sum of 75*l.* He did not consider this excessive, having regard to the amount of work involved. The witness was then taken through a large quantity of correspondence and minutes of committees down to the time when, in 1906, the museum took a national character. He had, he said, a letter from the Corporation expressing satisfaction at the work he had already performed. The Town Clerk (Mr. Wheatley) wrote him in August asking for his plans and specifications completed, and plaintiff, on his return from his vacation, sent them on. Later he received a letter from Mr. Wheatley in reference to them and suggesting that it looked as if they had only just previously been inked in.

Mr. Pollock: Is there any truth in the suggestion that, so to speak, you had been making up your work—recently made it up—and inked in your plans?

Mr. Seward: It is quite untrue. I had not, and it was a most unworthy insinuation.

Plaintiff, having given evidence at great length and in detail to the professional work he had executed for the defendants in connexion with the matters in dispute, in cross-examination by Mr. Francis Williams stated that he was appointed to do the work under the seal of the Corporation, and they had deprived him of it without cause.

Is it your view that the Cardiff Corporation ought not to have tried to get a museum at Cardiff?—No; far from it. But when the National Museum for Wales showed itself to be a practical certainty the Corporation ought to have kept faith with me as the person they had called upon under their agreement. They ought to have made perfectly sure that their undertakings should have been absolutely fulfilled.

Do you know that the Council tried all they could to get the new body to take you on as the architect?—They could have done so before it was too late. They could have devised methods by which their undertaking could have been carried out in the future work.

(The case was proceeding when we went to press.)

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GYMNASIUM FOR UNIVERSITY COLLEGE, ABERYSTWYTH.—In our last issue we gave an interior view of a gymnasium for University College School, Aberystwyth, the design of which is ascribed to "Mr. A. Young." We are informed that the work is from designs by Messrs. Keith D. Young & H. Hall. The structure was carried out on the Frazzi system by Messrs. James Brown, Ltd., Messrs. Moreland & Sons supplying the steelwork.

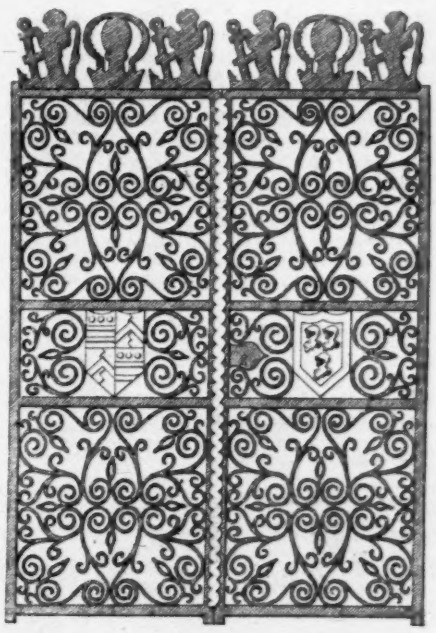
## THE WORK OF THE BLACKSMITH.

A SPECIAL lecture on Wrought Ironwork was recently delivered by Mr. J. Starkie Gardner at the London County Council School of Building, Ferndale-road, Brixton, S.W., Professor Beresford Pite presiding. The lecturer, whose remarks were illustrated by lantern slides, said:—

"There is a general idea abroad that those who work solely in metals are collectively smiths, as those who work in stone are masons, or in wood carpenters. Thus there are gold or silver smiths, coppersmiths, whitesmiths, and blacksmiths; yet we are aware that those working other metals, such as lead, pewter, or brass, have never claimed to be smiths at all, but have been designated from early times plumbers, pewterers, braziers, etc.

It may be of interest to explain that to smith a metal is a particular treatment. To smithe in Anglo-Saxon is to smite, so that only those metals which need to be smitten in order to fashion them can be said to be smithed.

The esteem the blacksmith was universally held in was due solely to his great manual dexterity and independence, but his importance to the community was naturally due to the importance of the work he performed—a reflection, in fact, of that of the metal he worked in. This, it may truly be said, is of more importance to man than all the others put together. Were iron the dearest of metals instead of the cheapest, its importance would still be paramount, for what would the soldier or sailor be without his weapons, or the craftsman, miner, or agriculturist without his tools? Happily for civilisation it is so abundant that it can be used without stint for every purpose, and, when need be, in vast masses.



**Gates to Side Chapel, Farley Castle.**

### The Properties of Iron.

But, as if to heap all its favours on a favourite child among metals, nature has specially endowed it with two extraordinary properties, wholly peculiar to itself and shared by no other metal, which enormously increase its practical value and utility. One is that an infinite number of separate pieces can be perfectly joined together into a whole without being raised to the melting point (as all other metals have to be) merely by heating and beating, without visible joints, by a process called "welding." The other is that its already great strength, tenacity, and hardness can be prodigiously increased or modified by tempering, repeated quenching while hot in oil or water; or, still more profoundly by causing it to absorb an infinitesimal percentage of carbon into its mass, when its resisting power is increased to such an extraordinary degree as to have merited a distinct designation—steel, borrowed from a Dutch word "staal." The results are so important that had gold

itself been needed as the alloy it must have been sacrificed.

Nor have these unique properties been conferred at the expense of any others of value. Iron shares ductility, malleability, fusibility with the much more expensive metals. That is to say that everything that can be made of gold, silver, copper, tin, or lead, can also be made of iron. In fact, iron can be cast, carved, chased, hammered, rolled, pressed, punched, embossed, stamped, inlaid, polished, planed, filed, drilled, drawn, and twisted.

### Work of the Modern Smith.

In addition to all these possibilities, which, whether realised and utilised or not, have been inherent to iron for all time, the modern smith enjoys the advantage of buying his iron in a vast variety of sections, ready refined, and to a great extent tempered ready for use. Every needful thickness of plate or sheet iron, bars, round, square, or oblong, of all required dimensions, and of several qualities, are delivered at his door, and an immense expenditure of time, skill, and patience is saved to him. The heaviest part of the smith's task is now accomplished before he strikes a blow. On the other hand, this has not been brought about without great losses to him. The modern smith, estimable as he is, can never resume the position of his ancestors. His staples were so numerous formerly that he was wholly independent of architects and fashions, and good times or bad were all one. The community depended on him for armour, weapons, locks, chains, bolts, bars, tools, nails, ploughs, implements, shovels and tongs, pots and pans, spurs, snaffles, stirrups, bits, and horse-shoes. He now enjoys but a small fraction of the craft of his predecessors, and when the fashion sets in among architects to use cast-iron, or no decorative iron at all, smiths have to swell the ranks of the unemployed like their fellow craftsmen when builders are slack.

### Old Specimens of Smiths' Work.

I shall now show you some of the few grand old specimens of the decorative works of the smiths of ancient days yet preserved in our cathedrals; but, before doing so, I must impress on you that they should be judged, not by the modern standard, but with due regard to the conditions that prevailed in the XIth and XIIth centuries. The smith did not then, as the ancient Briton did before, with his ring money, first have to produce the iron from the bog-ore by calcining it in an underground chamber on some exposed hill, with a hole left for the free passage of air, the blast depending on the strength of the wind for the time being, as windmills still do. This method, like every improvement in it made throughout mediæval times, left the metal, which was not brought to the melting point as at present, as a spongy mass, from which the cinders and scoriæ were expelled and the metal consolidated by heating and beating. The result was a somewhat impure but otherwise excellent charcoal iron in a rude lump called a bloom, which was parcelled out into pieces convenient for transport. These, in England at least, took the shape of rough bars or elongated ingots, 3 ft. or 4 ft. long, and probably sold at per cwt. The further purification necessary was brought about during the smithing the iron had to undergo. The slides are from Winchester, St. Albans, Westminster, and Chichester, and illustrate the progressive introduction of hammering out scrolls and such-like forms, surface decoration by incision, stamping foliage and flowers in relief, geometric design, etc., from the XIIth to the early XIVth century.

There can be no doubt whatever but that as time progressed an ever-increasing use was made of machinery worked by water power in the production of iron. The innumerable "hammer ponds" dotted over the Weald, then the chief seat of the iron industry, bear witness to the fact. Great helve and tilt hammers economised labour in dealing with the blooms and ingots from quite early times, and by that of Elizabeth rolling, slitting, and other such machines were in full swing, and conditions began to approximate to the purchaser to those of the present day. The wheelwrights, farriers, spurriers, fletchers, swordsmiths, armourers, and so forth could each obtain iron suited to their own requirements.

### Work of the XIVth and XVth Centuries.

The decorative ironwork produced in England between the XIVth and XVIth centuries is of no great importance compared to that produced in Italy and Spain, France, Germany, and the Low Countries, where the craft of the blacksmith was in its apogee. Our smiths were as numerous and skilled as before, but the wars which we were almost unceasingly engaged in made demands that must have taxed their powers to the utmost. Besides the vast quantity of armour and weapons, wrought-iron cannon and ammunition, battering rams and catapults necessary to equip armies in the field, the fleets necessitated iron prows, cables, anchors, and so on. Castles had to be put in a complete state of defence, with drawbridges, portcullises, gates sheathed in iron, grills, bars, bolts, palisades, while industrial demands always remained. Vast numbers of smiths had to accompany the armies in the field to make good the waste, and when powerful hand-to-hand blows settled the fortunes of the day, the brawny blacksmith would be the choicest of recruits. In any case, they seem, during the Wars of the Roses, to have been "cropped" as completely as the nobility itself. Edward IV. ordered the splendid iron-work for his monument abroad; Henry VII. was fain to make his of brass, and Henry VIII. found no smiths or armourers in England, and imported them from Flanders and elsewhere. Both he and Elizabeth kept German armourers at Greenwich in hope to re-establish an English school, but both had to import almost the whole of their military

A Panel of the Garden Screen, Hampton Court, by Jean Tijou, 1690: Before the late restoration.

requirements from Italy and Germany. Their decorative ironwork was far from grand, and under Charles I. it had to struggle against Palladian influence.

### Wrought Ironwork.

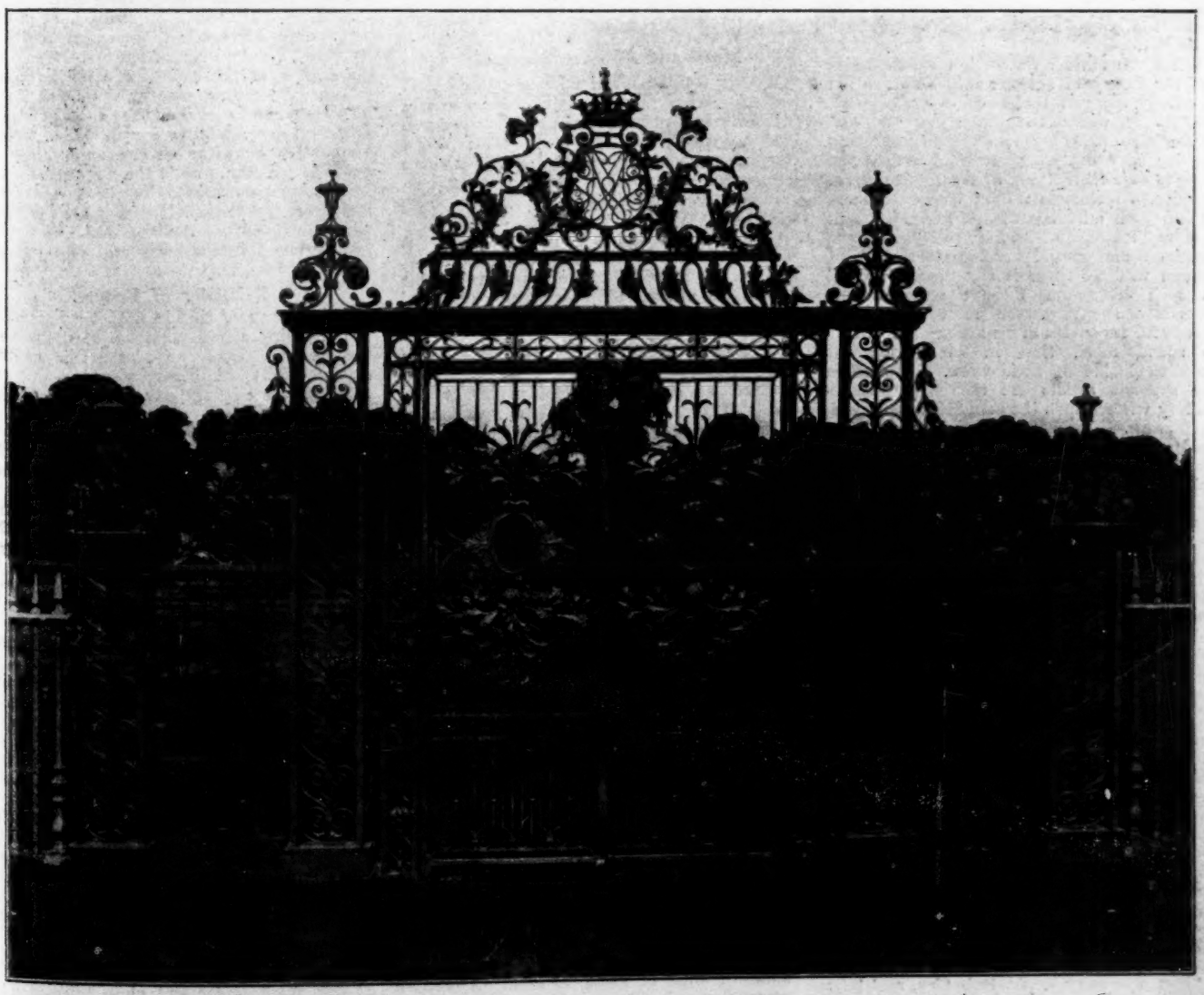
The iron industry had not flourished commensurately with that of other countries under the Tudors; neither did it improve under the Stewarts. Perhaps, as the father had sown the son had to reap. The seeds of unrest and protest planted by the indiscretion of James bore fruit in agitation and rebellion under Charles, and such conditions do not make for the revival of art and industry. There are stray mentions of iron gates wrought with flowers and painted blue and gold in sundry gardens, but neither drawings nor vestiges of them exist to tell us what they were like. The contemporary architectural prints and drawings also fail us, for pure Palladian bore a chilling aspect, and its severely classical restrictions admitted no decorative ironwork. We look in vain for railings, gates, balconies, or staircase ramps. Under the strict Puritan rule that followed, demands for merely artistic work were necessarily restricted. The rare example of gates of mid-Cromwellian date in Farley Castle show no Palladian influence, nor the slightest trace of the French of Louis XIV. The design rather suggests a reversion to mediæval work than any advance. Had Cromwell lived and been permitted to assume regal state, as he evidently wished, his masterful genius might have, *inter alia*, patronised art as Wolsey and Napoleon did. The indolent Charles, when firmly seated, was willing enough to follow French fashions, and employed Verrio to lay out his gardens; while his palaces are described as abounding in French tapestry, silver tables and sconces, magnificent pictures, and every kind of luxury, after the fashion of Versailles. Yet, though Wren had been to France to pick up ideas, and the last of the Stuart Kings was fitting up the Royal chapels in the most sumptuous French manner for the Catholic ritual, no grand ironwork appeared in England till the dynasty had ceased.

### The Grandiose Ironwork of the Continent.

At last, however, and quite suddenly, almost as a *coup de théâtre*, the grandiose ironwork of the Continent burst upon us with the advent of William and Mary. It happened in this way. The heartless and inveterate persecution of his Protestant subjects by the "Grand Monarque," or "Roi Soleil," drove them in crowds to take refuge in Holland and adjacent countries where the reformed religion prevailed. They were of the best and most industrious class, and among them the already celebrated Daniel Marot quitted France on the revocation of the Edict of Nantes in 1685. He appears to have been welcomed at the Court of the Stadtholder, and received the appointment of "Architecte de sa Majesté Britannique" when, four years later, William and Mary of Orange ascended the English throne. Marot was an accomplished designer of ironwork, and left a cahier of six plates of the finest work among his numerous publications. He did not apparently accompany William and Mary on their adventurous enterprise in 1689, and it fell to Wren to rebuild the palace of Hampton Court. His compatriot, Jean Tijou, a specialist in ironwork, apparently did so, for even before the rebuilding of the palace could have been well commenced he had secured an order for a rich balcony for the existing Water Gallery, which was fitted up for the Queen, as well as for three elaborate vanes of scroll and leaf work costing 80*l.*, and the screen for the garden. This he invoiced the following year, 1690, at 755*l.* 7*s.*, "for the circle of the Fountain Garden." Besides the twelve rich panels and their pilasters, it comprised the two large gates and wickets, one of which now forms an entrance to Bushey Park and the other opens from the Fountain Garden to the Home Park. The Queen occupied herself with the laying out of the grounds while the King attended to far more serious work, and it is probable that she ordered what she pleased direct from Tijou. The screen was no doubt to secure immediate privacy, to be obtained later from yew hedges in the usual Dutch manner. In any case, it is the earliest existing work of Jean Tijou's, the Water Gallery having been pulled down when the palace was completed, and probably the richest and most extensive garden screen ever produced. It is not known whether Tijou was in any way directed by Marot, who held a superior position, and subsequently made designs for enlarging the garden, which were carried out, but he certainly appears to have been quite independent of Wren. There is no evidence that anyone suggested the designs to Tijou, and they were certainly not based on anything existing, so that the credit he claims, both as executant and designer, cannot be denied him. The screen was removed to a new site in the Privy Gardens overlooking the river, when the Water Gallery was pulled down; and from thence to the Long Walk bordering the river, where it was described in 1782, the panels and pilasters being spaced out between regions of plain vertical bars. Thence they were taken to the South Kensington Museum, four being lent subsequently to the Edinburgh, Dublin, and Nottingham Museums, and Hampton Court. They are now again in the Privy Garden, badly restored and rapidly perishing.

### English Work.

Tijou's grand work revived artistic ironworking in England and inspired all the host of splendid ironworkers of the first decades of the XVIIIth century. His immediate followers need not be here enumerated, but their various distinguishing peculiarities are called attention to in the lantern slides. Far more important is the independent English school which sprang up almost at once in rivalry, and which proved that the artistic spirit among English smiths was not dead, but only awaiting an awakening impulse from outside. The Home Counties and the London



**Pair of Gates from the Garden Screen, Hampton Court, by Jean Tijou, 1690.**

area especially were rapidly covered with sedately designed and finely wrought gates and railings, which form a page in our art history of which we may well be proud. Messrs. Batsford are about to publish an exhaustive work on these, in which each man's work, so far as it is known, is treated at length. Either Tijou himself, of whom a portrait probably exists, or the most distinguished of the English school should obviously have been commemorated on the west façade of the Victoria and Albert Museum. Smithcraft is there represented by Huntington Shaw, a person who certainly worked in some capacity at Hampton Court, died near Regent-street in London, and was buried in the churchyard at Hampton. The nature of his occupation is unknown, but he left by his will a business and book debts to his wife. Tijou unfortunately lost the Royal patronage, and with it that of the nobility, a few years after the Queen's death, and returned to France after twenty-two years' work, a poor and disappointed man, leaving his wife to wind up his affairs and follow him. Except that he disposed of his copper-plate engravings and designs to a talented smith in Paris, nothing more about him is known. The smithing industry flourished without intermission with us for about thirty years, when it expired for lack of architects' patronage. It was revived by Robert Adam and his contemporaries, particularly Sir William Chambers, but on lines which led to the preference for cast iron seen in the days of George IV.

## ART IN THEORY AND PRACTICE.*

"ARCHITECTURE has been described as the mistress art, but in actual practice I doubt whether any branch of art work is so hampered and restricted and bothered by details of business and various considerations that are quite extraneous to art, so much so that free artistic expression is too often submerged entirely in the attempt to combine the irreconcilably conflicting aims of the client, the money available, and the problem to be met.

When one takes up a work upon æsthetics and the theory of art one is, I think, often struck by the gulf that seems to lie between the art of which the writer may be discoursing so plausibly and convincingly and the ordinary everyday work of those who have to earn their living by some form of art work. As architects we are concerned more or less with all kinds of art, and I thought you might find it of interest to consider and discuss some general considerations of art, though whether there is any practical value in such discussion I have some doubts. Generally speaking, the most active and successful exponents of an art are least likely to spend much time in considering the theoretical side of their work. Very often the greatest artists are the most unsatisfactory writers upon the principles underlying their work. For example, Leonardo da Vinci held up the mirror as the portrait painter's master. Never did an artist's work more belie the theory of literal imitation than his own, a theory which carried to its logical conclusion would place a correct coloured photograph above all paintings.

If, however, there is no actual direct advantage to be gained, there is, I think, great interest in considering some of the questions that underlie art and beauty, and this stimulation of interest must benefit indirectly the actual work.

### Beauty and Utility.

A point that is of particular interest to us as architects is that of the connexion between beauty and utility, and that is one of the questions upon which I wish to make some remarks; it lies at the very core of the problems of art appreciation. In order to avoid any misconception, I should like to emphasise the point that I do not for a moment wish to suggest that we ought to like a thing simply because it is useful or well fitted to its purpose. It goes much further back than that, and the liking does not, or should not, rest upon any conscious recognition of utility; the point is that the mere feeling of pleasure that is now felt is due to previous utility.

Up to a certain point we may fairly say that everyone is an artist, and is continually making use of the same feelings and motives in ordinary everyday life, which have only to reach a certain degree of intensity to be labelled artistic. In arranging our houses and furniture, curtains, wallpapers, clothes, gardens, etc., everyone is guided consciously or unconsciously by what if set out in detail might well be described as art principles. Colours must not clash, due proportion must be observed, the unity of the effect must be maintained, and so on; each one uses what skill he has to gratify his æsthetic sense. Of course, gradually rules come to be established, and taste is improved and grows keener by cultivation, but it is important to recognise, and to keep in mind, that primarily appreciation of art is really a matter of feeling, and that, whatever part the intellectual factors may play subsequently, the basis of it is an emotion, and unless we do feel the emotional thrill a work of art, however much we may accept the fact that it is great and admirable, it is for us a failure.

The response to beauty in any form lies deep in the non-rational part of our nature—that is to say, it is one of the emotions, drawing its strength from old, deep-seated cravings and desires, born, developed, and firmly fixed by the long struggle for survival, some stronger, some weaker, some still necessary, some no longer needed, but surviving like rudimentary organs, only manifest in indefinable desires and vague pleasures or discontents.

It is because beauty appeals to this instinctive subconscious part of the mind that we find artistic effects made use of whenever a state of emotional excitement is required. Martial songs and music raise the courage of the soldier; songs and dances are well-recognised incitements to love, which calls on every art to stir the feelings of its object; beautiful architecture, stained glass, and pictures combine with music to produce emotional excitement—to inhibit the calculating reason in favour of impulsive action.

### Moral and Æsthetic Judgment.

We shall avoid much misunderstanding if the distinction between moral and æsthetic judgment is kept clear. The relation between the "beautiful" and the "good" is no doubt close, so much so, indeed, that it has at times been considered possible to use them as convertible terms; but there is an important difference. In the perception of beauty—*i.e.*, of æsthetic value—our judgment is formed by the immediate sense experience, and not by a conscious appreciation of some subsequent utility, while judgments of moral worth are based upon consciousness of the benefits that should ensue.

As Spinoza expresses it, we do not desire a thing because it is good; it is only good because we desire it. The value, or the good, of beauty is due to the reaction of innate tendency, so that in considering wherein lies the primitive, basic value of beauty we must eliminate intellectual judgments of facts or relations, however great the part they may play in arousing all the other, and often stronger, emotions that so quickly supervene, and confine our attention to the first feeling of pure delight in the sensuous effect.

### Truth of Representation and Nature.

The age of an object, its historical association, and other suggestive attributes are not true æsthetic qualities. We see, for example, this substitution of fact for value when correctness of drawing and truth to the thing copied is made the sole criterion of beauty in some work of art. Truth of representation plays, no doubt, a very important part, and may in itself give rise to pleasure of no mean order; while want of truth or correctness, if of a degree recognisable by the spectator, may be sufficiently unpleasant to destroy all appreciation of the beauty that the object might otherwise have. In some of the early painters the drawing is naïve to grotesqueness, yet there is in some of their works an effect of beauty—that is, to those to whom it appeals sufficiently strong to overcome the effect of want of technical skill. Aristotle's conception of art was that "Art is the imitation of Nature." We find this idea continually repeated; from Seneca and Longinus up to the present day the artist is always bidden to go to Nature, to copy Nature, to reproduce Nature, to take Nature as his guide, and so on. This view of the close dependence of art and beauty upon Nature is so universal, and appeals to our feeling as so obviously right, that it seems gratuitous trouble to ask why this should be so. Yet why should natural forms and shapes have an instant appeal to the æsthetic sense? Why should we look to Nature for the satisfaction of our æsthetic desires any more than for our moral, ethical, or religious ideals? The operations of Nature in their naked simplicity do not, at all events as we see them, agree with our moral standards, and so we form our own ideals; but æsthetically we regard Nature as the ideal, and we find that the more nearly the spirit of Nature can be caught the deeper the appeal to our æsthetic feeling and the more simply beautiful the result.

As long as the appreciation of beauty is regarded as an intellectual process, such as the recognition of unity in variety, the ideal within the real, or any other form which attributes the effect to expression, it would appear that there should be no æsthetic appeal until the natural form had been altered so as to convey the idea, and that we should require the forms and spirits of Nature to be transformed before they could be beautiful, as much as they have to be modified and idealised to suit the moral ideal. But it is obvious that, however much greater the appeal that is made by the artist's rendering and the way in which he can increase the total pleasure by the meaning he puts into it, it is, all the same, true that "Nature unadorned"—simple, untouched natural arrangement, beautiful landscape, skies, flowers, trees, the beauty of the sun and moon, the delight of the early dawn; and the mysterious charm of night and the stars, every kind of purely natural effect—can stir deeply the æsthetic feeling. We have a strong conviction that, after all, Nature cannot be improved upon, and that the way to improve our art is to go continually back to the fountain-head—Nature. Thus we demand from the artist, whether he wishes to convey some message or simply to impart his feeling, to make the form it takes beautiful by selecting for us those natural forms that have the strongest appeal to our æsthetic emotion. It is the very fact of this instinctive response to Nature to the forms and spirit of the environment that suggests the likelihood of finding the feeling for beauty based in the early and vitally useful instincts.

### Relativity of Beauty.

It is often said that in æsthetic pleasure we are enjoying a good that we do not wish to possess, and that our pleasure is disinterested; while in other pleasures we are selfishly gratifying our own senses and passions.

It often happens that an art may appeal very deeply to the age or nation in which it flourishes, and yet have hardly any æsthetic appeal to other or later nations. Thus the music of the East will appear monotonous and dreary to a Western mind, just as their philosophy of the essential undesirability of a continuance of earthly life revolts the active energy of the West. In the great epochs of art opinion is apt to be very intolerant of the efforts of other ages, owing to the very strength of the conviction that the present style is the only good one. It is one of the principal signs of a weakness in an art when it seeks to find inspiration in copying, in archæological accuracy, trying first one and then another method, able to be intellectually pleased with accurate work in any style, and carefully appreciative of the old, only because it is old. When architecture was a more strongly felt art there was no hesitation as to the superiority of the style of the day, and though in periods of great architectural activity the designers destroyed many beautiful old buildings and marred more, yet their very want of respect was a tribute to the thoroughness of their æsthetic sincerity. They had no doubts as to what was and what was not beautiful.

Our much wider and more tolerant views are in many ways an advance, showing by a more catholic appreciation a wider culture

* Part of a paper by Mr. Felix Clay, read before the Birmingham Architectural Association on November 25.

and knowledge; but there is the possibility that a less learned and just power of criticism might lead to greater effectiveness. It is the enthusiast who cannot see that there is a second side to a question who gets things done.

### Universality of Beauty.

To consider for a moment the question of universality of beauty, there is little doubt that much of the feeling that other people ought to perceive the beauty with which we are impressed is due to the belief in its objective existence as an entity, and, so to speak, capable of isolation. Beauty is a value; it cannot be considered as having a separate independent existence; it exists in the perception.

There are as many definitions of beauty as there are writers upon æsthetics, but nearly all will be found unsatisfactory, owing to the limited field to which they apply. We may find by consulting various authorities that beauty consists in symmetry, in order, in proportion, in harmony, in unity in variety, in the fitness of the whole to its parts, in the ideal within the real, in the correspondence of the idea with its sensuous embodiment, in the normal fulfilment of function, in the typical form of the object, in perfection, in imitation, in expression, in the one of the manifold, in truth; that it is a characteristic of any complex form producing apprehensible unity; that only that can be considered beautiful which is permanently pleasing in revival; the idealist will tell us that it lies in the intuitive recognition in objects of part or glimpses of an absolute ideal beauty; the materialist lays stress on the simple imitation of Nature; and so on.

A definition of beauty must be wide enough to cover all men's taste, however various; it must not apply only to the "fine arts," but must suggest the possibility of a wider application; for it is not only in work definitely undertaken from artistic impulse, but in all products of human industry, in his choice of locality, in his dwelling, his clothes, his implements, and the objects he chooses to have round him, that man shows clearly how he is affected by appearance, something beyond and outside immediate utility. Of two objects equally useful one is preferred to the other, and if this preference reach a sufficient pitch of intensity the preferred object is called beautiful.

Taste is generally treated as an ultimate inexplicable fact, and taken as a starting-point, behind which all inquiry is idle. Take, for instance, this statement from Ruskin in "Modern Painters":—"Why we receive pleasure from some forms and not from others is no more to be asked or answered than why we like sugar and dislike wormwood. The utmost subtlety of investigation will only lead to ultimate instincts and principles of human nature, for which no further reason can be given than the simple will of the Deity that we should be so created."

The progress of science has at least shown that the power of discrimination between suitable and unsuitable food would be quickly developed by natural selection; so that we can put the explanation as to why we like the wholesome sugar and dislike the poisonous wormwood a good many stages back. An analogous origin in utility ought to be found for the other organs of sense.

### Pleasure Traceable to Physical Structure.

As long ago as 1880 Grant Allen traced clearly the connexion between colour and sound and the organs of sensation by showing that the mechanism in the eye and ear, by its sympathetic response to vibratory stimuli falling on it with suitable intervals for recovery, gave rise to pleasurable feeling, and, further, how harmonious rhythm causing enhancement of function would increase the pleasure. This established the fact that the pleasure or the reverse was directly traceable to physical structure. Why such a structure should be developed, and why it was advantageous for an animal to have a feeling of pleasure in certain forms more than others, he did not investigate. But to-day, when we realise with ever-increasing clearness that every function with the necessary structural modification is developed to the response, to the need for better adaptation to environment or for some quality that will confer an advantage in the life struggle for the individual or the race, and that pleasure is the accompaniment of activities useful or advantageous, and so leading to their repetition, we are bound to ask how these particular qualities—*i.e.*, æsthetic feelings—could have been useful, what form their prototype could have taken, and in which of the early and primitive instincts we have the original basis of the artistic feeling.

The study of beauty must now start from the assumption that it is an object of human longing and desire, determined as to its actual essence by the qualities of human nature. Not that it is a semi-transcendental reality, but that it is one manifestation of the instinctive feelings, tendencies, and impulses of the physical being that go to make up enjoyment and interest in life.

This "naturalistic" view will render possible the avoidance of many difficulties. Beauty considered as "pleasure objectified" embraces not only the highest forms of art, but goes back to the simplest and most primitive forms in which the instinct can show itself. The sense of beauty is subjective, growing with the growth of the individual, widening and expanding with his increase of understanding and powers of perception, the standard rising always with his progress to a higher life, until what was once only a physical pleasure becomes transformed into an ideal delight.

### Ideal Beauty.

Is there, then, such a thing as an ideal beauty—an absolute—towards which our efforts and attempts may be considered to be tending, of which glimpses are at times vouchsafed to man? Once the relativity of beauty is accepted, this question does not exist, or, rather, it does not matter; it has no practical significance. Beauty, as we know and feel it, is due only to the particular arrangements and functions of our sense organs evolved in and developed to suit a particular environment. We cannot imagine anything of which we do not receive the suggestion in our sense experience; if our environment had been different it is probable, or at least possible, that we should have developed different senses or a different response to things, in which case beauty would lie in a different direction—be something different to what we know.

### Art and Utility.

The desire to consider nothing as a true work of art that has any direct connexion with utility is a very fruitful source of misunderstanding and confusion; for, taking this as a test, we proceed arbitrarily to cut off certain forms of workmanship, some branches of skill, a few particular varieties of intellectual enjoyment, and to label them the æsthetic or fine arts. By a not uncommon process of reasoning we have come to believe there is a real difference, because the names are different. There is really no difference between acts of creative imagination that result in one case in a work of art, in another in mechanical invention. If we say that the former is a thing apart, and must be shown to have developed from some such useless activity as the play impulse or superfluous energy and leisure, while the other is skill and industry applied to meeting human needs, and therefore the direct outcome of qualities useful in the struggle for existence—even though the particular invention may be of no actual service—we are simply creating a difficulty which need not exist. A workman may make some utensil or instrument concerned only, as far as he knows, with its use and suitability to its purpose; a subsequent generation will preserve it, not for its use, but for its attractive and pleasing beauty. In architecture, again, who is to decide where a nice adaptation of means to end ceases and art proper begins? Many a feature designed by the builder purely for constructional necessity has become an object of simple beauty to the spectator, who knows nothing of the difficulty the builder had to meet; would his admiration be decreased if he were aware of it? How are we to know whether an artist in any given work of art was inspired by an object or not, whether he aimed at the creation of simple beauty, or whether he had some ethical or religious purpose?

### Music and Utility.

Music, that at first sight seems of all the arts to be furthest removed from any utilitarian flavour, has, at all events among primitive and savage tribes, an intensely practical side. As a means of ensuring accuracy of concerted movement, maintaining discipline, rousing warlike ardour, music has an important part to play. As Dr. Wallaschek points out in his "Primitive Music," "It is this fact of the absolute utility of music in the daily life of people in primitive times that made it develop so late into an independent art." And again:—"With primitive man, music, and painting and sculpture probably as well, are not purely æsthetic occupations in the modern sense; they are most intimately bound up with practical life-preserving and life-continuing activities, and received only gradually their present more abstract forms."

Granting, then, that these early efforts were useful, how is it that they at once begin to take on more or less attractive forms, so that in many cases they can appeal successfully to our æsthetic sense of to-day? How did they come to have an artistic value?

### The Beginnings of Art.

The moment the rudimentary skill of primitive man was devoted to making use of a chance-found colour, a sound or movement such as dancing—with or without any conscious idea of expression—it at once took some rhythmical or harmonious combination, determined by the emotional response that it called forth—that is to say, a savage would by chance find that, say, two particular bright colours in close proximity gave him more pleasure than some other arrangement; he would unconsciously copy that and develop it; movements, sounds, or even patterns falling into rhythm became suddenly moving and effective.

### The Arts at the Present Time.

It is impossible not to feel that the arts are, at the present time, somehow and to some extent impotent; inspiration is sought in copying ancient models; in unidealised realism, we seem to be in a stage—

> "When the great thought that slips the bound
> of earth and sky
> Gives way to craftsmanship of hand and eye."

Technical skill is undoubtedly great; vast numbers of works of art are produced, but somehow the effect produced is small. Art plays an unimportant part in the life of the generality of men. Schools of art and museums are instituted in order to fan the flame of artistic appreciation—that is suffering principally from the aloofness from life that this treatment does so much to foster. Art must be native, genuine, inevitable; but to be so it must be expressive of real and genuinely felt emotions. Unfortunately, we have become accustomed to look upon art as something far removed from the sober business of life, as some pleasant by-path; and the more removed it is from reality and everyday life the more those who practise it and enjoy it plume themselves upon being idealists. So tender a plant must be preserved from the rough contact of the world.

### Separation of Art from Practical Life.

Art has suffered incalculable damage from this idea of separation from practical life: so strong, indeed, is the feeling that we feel it to be in some way suitable that an artist should be a dreamer, unbusinesslike, standing aloof from everyday affairs. Thus the spirit and the only force that can make art live have been stolen away from it, and art, instead of being an influence irradiating life, tends more and more to become the plaything of our leisure hours. In the golden age of an art it is all pervasive; even the homely utensil of the kitchen will have its subtle appeal to the eye, because, where the artistic spirit is present, it is not sufficient that a thing should just do—it must look well; every product of the workman who loves his work, as an artist must, carries some indefinable but easily perceived suggestion of his feeling. The products of an artistic nation like the Japanese, even the cheapest and simplest things, have a character, a quaint or pretty turn, an indescribable something that pleases the eye and tickles the fancy. To Leonardo da Vinci—perhaps the most artistic artist that the world has seen—art touched everything; nothing lay outside

the domain of the artist. In his note-books we find, on the same page perhaps, a mathematical calculation, a diagram of some ingenious piece of apparatus, and a beautiful drawing of some object, such as a spiral shell, with a note upon some peculiar effect of light and shade. At the present day art has become so confused with skill in drawing and painting that a moderate degree of dexterity in either is popularly supposed to make the possessor, *ipso facto*, an artist; we cannot even teach drawing in a school without its being called art teaching, although such drawing is in reality a simple and useful piece of technical skill, having the same relation to art as the work done in a copy-book has to literature. So accustomed have we become to this feeling that there is some quality peculiar to painting and drawing, that many people, when they find themselves looking at a picture, at once put on a special attitude, not unlike that which they put on with their Sunday clothes in going to church; the result is an unnatural state of mind, and they are reduced to an effort to judge intellectually what fails to move them emotionally, and fails largely because of the training and habit of mind which has taught them to dissociate what they call "works of art" from any sort of natural feeling and everyday life. Perfectly natural expression of feeling would no doubt do something to improve art; and if people would say at once what they felt, instead of stopping to think whether they ought or ought not to admire, there would be some chance of art at least being expressive of the general feeling of something alive, even if not good art."

## MASTER BUILDERS' ASSOCIATIONS, etc.

### Edinburgh, Leith, and District Building Trades Association.

THE annual dinner of the Edinburgh, Leith, and District Building Trades Association and the Building Trades Exchange of the city and district of Edinburgh was held in Ferguson & Forrester's Restaurant, Princes-street, Edinburgh, on the 8th inst., Mr. David Wilson, J.P., presiding over a company numbering about eighty.

Mr. Archibald Watson, Hon. Treasurer of the Glasgow Master Plumbers' Association, in proposing the toast of "The Edinburgh, Leith, and District Building Trades Association and the Building Trades Exchange," advocated the formation of a benevolent fund in connexion with the Association.

In reply, the Chairman said they had never been in a better position financially and in regard to membership, notwithstanding the dull times in the trade. They were not, however, in a position that he would like them to be, and he would like very much if they could have something like what they had in Glasgow in the way of a benevolent fund. He was afraid they were no better off in the building trade than they were last year. This was the time for speculators to buy up property. If they could remove the land taxes he had no doubt the purchase of land would in a few years prove a good speculation. Things were at their lowest ebb, and if there was a reaction and prosperity returned buyers would be bound to get a good price.

Mr. Graham-Yooll replied for the Building Exchange.

In proposing "Kindred Associations," ex-Bailie Forrest said that with improving trade emigrants would come back to this country, and empty houses would soon fill up, and the building trade would improve. They could not expect another boom for a number of years.

Ex-Bailie Walker, Musselburgh, proposed, and Councillor Inches, Edinburgh, replied to, the toast of "The Corporation of Edinburgh."

Occasion was taken to make a presentation to Mr. James Cameron, for many years Secretary to the Association and Exchange, who has been appointed Secretary of the Master Builders' Federation at Newcastle.

### Sunderland Building Trades Association.

The annual general meeting of the Sunderland and District Building Trades Association was held in the Board Room, 14, Norfolk-street, Sunderland, Mr. J. Morice Wright (President) in the chair.

Mr. J. Morice Wright was re-elected President, Mr. John Emmerson Vice-President, and Mr. Fred W. Ranken Hon. Treasurer.

The following were appointed on the Executive Council:—Messrs. J. Morice Wright, John Emmerson, John W. White, Robert J. Huntley, Fred W. Ranken, W. B. Cooper, James McMillan, Arthur Stafford, Geo. Swan, J. M. Gibbons, James Taylor, T. Scrafton, and J. Carter.

The employers' representatives on the Sunderland Conciliation Board were appointed, as also were the various trade committees. The following representatives were appointed on the Board of Representatives of the Northern Counties Federation of Building Trade Employers:—Messrs. J. Morice Wright, R. J. Huntley, W. B. Cooper, James McMillan, Arthur Stafford, and John Emmerson. Mr. J. W. White and Mr. F. W. Ranken are members *ex officio*.

Cordial votes of thanks were passed to the President and officers for their services during the year.

## LONDON COUNCILS.

*Deptford.*—Mr. L. S. Rogers has had plans passed for alterations and additions to the Cliftonville Works, Bolina-road.

*Ealing.*—The tender previously accepted having been withdrawn, the Council has accepted that of Mr. F. G. Brummell, at 5,203*l.* 3s. 5d., for the sewerage works. High-street is to be made up with pitchmac at an estimated cost of 825*l.*

*East Barnet.*—The Council has accepted the following tenders for the making-up of roads:—Mr. Adams, 636*l.*, Park View-crescent, and 498*l.*, Spencer-road; Mr. Thomson, 404*l.*, Northumberland-road; Mr. Truman, 259*l.*, Edward-grove.

*East Ham.*—Plans have been provisionally passed for Messrs. A. J. & S. E. Allerton for forty-two houses in Mitcham-road.

*Friern Barnet.*—The Surveyor is to prepare plans and estimates for paving footpaths in Friern Barnet-road; also for developing Priary Park (basis of expenditure, 2,500*l.*). Plans have been approved for the paving of Oakleigh-road (estimated cost, 572*l.*), and for the extension of The Avenue to Oakleigh-road (estimated cost, 620*l.*). Mr. H. E. Sutton had plans passed for four houses, Myddleton Park, and Mr. Parker for four houses in Sutton-road.

*Hackney.*—Plans have been lodged by Messrs. Spiers & Sons, Ltd., to make structural alterations to Nos. 331-331A, Mare-street.

*Hammersmith.*—Application is to be made to the London County Council for a contribution of at least two-thirds of the cost of widening the remainder of the section of King-street between Cambridge-road and Studland-street, estimated at 56,548*l.* The Engineer of the Metropolitan District Railway has lodged drawings of a bridge proposed to be constructed on the north side of the existing railway over Shaftesbury-road.

*Hendon.*—The Urban District council has approved the draft of a proposed contract with Messrs. Gutteridge & Sons for the erection of fifty cottages at Child's Hill. The Surveyor has been instructed to prepare a town-planning scheme in connexion with the lands on the east side of the main road to Mill Hill. The Surveyor has also been instructed to prepare plans for the making up of West Heath-avenue and West Heath-drive. Plans have been passed as follows:—Mr. T. G. Golby, three houses, Hale-lane; Mr. E. Streather, twenty-two houses, Middleton-road and St. John's-road, Golder's Green; Mr. Alex. Phillips, four houses, Somerton-road, Child's Hill; Messrs. Parker & Unwin, seven houses, Willifield-way and Rotherwick-road, Garden Suburb; Messrs. Lovegrove & Papworth, chapel and parish hall, rear Presbytery, Finchley-road; Messrs. Hollis & Home, conversion of shop into electric palace, Church-road; Messrs. Edwin Evans & Son, fourteen houses, Woodville-road, Golder's Green, Hamilton-road and Brent-street; Messrs. Sheriff & Co., four houses, St. Mary's-road, Woodstock Estate; Mr. E. H. Waterman, four houses, Elmcroft-crescent, Golder's Green; Mr. W. Hollis, eight houses, Millway, Mill Hill. The Rural District Council has passed the following plans:—Watford Land Syndicate, eight houses, Melrose-road, Pinner; Mr. J. S. Alder additions to St. George's Church, Headstone. Plans have been lodged by Messrs. Goddard & Catlow for ten houses, Watery-lane, Great Stanmore.

*Holborn.*—The Prudential Assurance Company, Ltd., applied to the Council for consent to stop up the public way of Bishop's Head-court, Grays-inn-road, for the purpose of enabling the Company to absorb the area of the public way in a rebuilding scheme. The Works and General Purposes Committee, to whom the matter was referred, report that the court contains ten houses, the property of the Assurance Company, who are also the owners of other premises adjoining. No suggestion was made by the Company for rehousing the tenants who will be displaced, but the Company offer as compensation for the abolition of the public right of way the sites of Nos. 6 and 7 and the intervening portion of the courtyard for incorporation as an open space with Gray's-inn if the Benchers will agree to accept it. The Committee have, however, decided that the Company's offer as at present framed cannot be accepted. The same Committee propose that underground conveniences be constructed (1) in Lincoln's-inn-fields, at an estimated cost of 450*l.*, and (2) in Guildford-street, at an estimated cost of 1,330*l.*

*Islington.*—616*l.* is to be spent in repairing four roads. Electric mains are to be extended at an estimated cost of 622*l.*

*Lambeth.*—Mr. H. Goslett has had plans lodged for an electric theatre on a site adjoining 383, Norwood-road.

*Poplar.*—Application is to be made to the London County Council for a loan of 8,500*l.* for the following paving works:—Tredegar-road, asphalt, 2,371*l.*; Brunswick-road, asphalt and tar macadam, 3,000*l.*; Dewberry-street, sett paving, 725*l.*; Newby-place, asphalt, 1,504*l.*, channelling, 900*l.* Cubitt Town Playground is to be laid out by the Borough Surveyor at a total estimated cost of 500*l.*

*Wandsworth.*—Tenders are to be invited for paving part of Streatham High-road. Plans have been passed as follows:—Messrs. Maxwell Bros., Ltd., motor garage at Brockenhurst, 50, Aldrington-road, Streatham; Messrs. H. Dakin & Co., additions to Woodlands, West Hill, Southfield; Mr. W. Bartholomew, furniture depository, Tooting High-street.

*Watford.*—The following plans have been passed:—Mr. T. Rolfe, two houses, with shops, and four cottages, Queen's and Princess avenue; Messrs. Catling & Fulks, four villas, Oxhey-avenue; Herts Ice and Cold Storage Company, engine-room and gas plant shed, Wiggenhall-road; Mr. D. Eames, four houses, Whippendell-road.

*West Ham.*—The following plans have been passed:—Messrs. J. Lyons & Co., Ltd., alterations, 74-76, Broadway, Stratford; Messrs. Young & Hall, alterations and additions, Seamen's Hospital, Connaught-road, Silvertown; Mr. P. Cornish, cinematograph theatre, Freemasons'-road, Custom House; Mr. E. Beasley, mission hall, rear of St. Cedd's Mission Church, Beckton-road; Mr. F. E. L. Harris, dry soap department, Co-operative Wholesale Society's premises, Silvertown; Mr. R. Living, additions and alterations, Joyes' factory, Richmond-street, Plaistow; Mr. A. E. Symes, confectionery and packing department at Messrs. Morris Streimer & Co.'s premises, High-street, Stratford; New Oil Refining Process Company, brick chimney shaft and pump-house, Bradfield-road, Silvertown. Plans have been lodged as follows:—Mr. A. G. Chamberlain, alterations at 5 and 6, Bridge-road, Stratford, to adapt premises for cinematograph exhibitions; Mr. T. Hillier Pyke, cinematograph theatre, Rathbone-street and Pitt-street, Canning Town; Mr. W. Sweetingham, alterations to cinematograph theatre, Rathbone-street, Canning Town; Mr. A. R. Thornton, twenty houses, Connaught Garden Estate.

## PROJECTED NEW BUILDINGS IN THE PROVINCES.*

ABERDEEN.—Extension, Ferryhill School, for the School Board.

Airdrie.—Town hall (10,000*l.*); Messrs. J. Thompson & Son, East Victoria-street, Airdrie.

Allithwaite (Lancs).—Extensions of school buildings; Messrs. Austin & Paley, architects, 24, Castle-park, Lancaster.

Amble.—Improvements at school, Gibson-street; Mr. C. Williams, Secretary, Education Committee, Northumberland County Council, Newcastle.

Batley.—Warehouse at Crofts, off Batley-road, for Messrs. John Darnbrook & Son.

Birkenhead.—Oil warehouse (4,000*l.*); Mr. T. Price, architect, Lord-street, Liverpool.

Blackpool.—Plans have been passed as follows:—Six houses off Layton-lane, for Mr. W. G. Ward; eight houses and eight shops, Main-road, North Shore, for Mr. Robert Fielding; five houses, Dagger's Hall-lane, for Mr. Jas. Wade; four houses, Gorse-road, for Mr. J. Naylor; seven houses, Oxford-avenue, for Mr. J. Gregson; motor garage, Rawcliffe-street and Bath-street, for Mr. T. Eaves.

*See also our list of Competitions, Contracts, etc., on another page.

Blantyre.—School (10,000*l.*); Mr. Jas. Cowie, architect, Wishaw, N.B.

Bonnyrigg (Edinburgh). — School, Polton-street (5,520*l.*); Mr. Jas. Gray, architect, Bonnyrigg.

Braintree.—School, Manor-street (1,623*l.*); Mr. F. Williams, surveyor, Ilford.

Brighouse.—Church, Hove Edge; Mr. C. H. Fowler, architect, The College, Durham.

Bristol.—Bank premises (9,000*l.*); Mr. R. J. Ridd, builder, Wilder-street, Bristol.

Broughton Ferry.—School (810 places); School Board.

Carby (Northampton).—School; Mr. J. L. Holland, Secretary, Education Committee, Northampton County Council, Northampton.

Cardiff.—Electric theatre; Messrs. Emdem, Egan, & Co., architects, 4, Lancaster-place, Strand, W.C.; Mr. W. T. Morgan, builder, Cardiff.

Castle Douglas.—Addition, school; Mr. J. A. McGregor, architect, Castle Douglas.

Chorlton-on-Medlock (Manchester). — Proposed domestic economy school, Upper Brook-street (26,000*l.*); Messrs. J. H. Reynolds and C. H. Wyatt, joint Secretaries, Education Committee, Manchester City Council.

Church.—Council offices; Mr. H. Ross, architect, 15, Cannon-street, Accrington.

Churchtown (Southport). — School; Mr. J. E. Jarrett, Secretary, Education Committee, Southport Town Council.

Clayton-le-Moors.—Proposed Sunday schools (2,500*l.*); Trustees, Baptist Church.

Cleckheaton.—Alterations, premises, Albion and Market streets, for the Halifax Joint Stock Banking Company, Ltd.

Clydebank.—Additions, premises, for Messrs. John Brown & Co., Ltd.

Coventry.—Nurses' home (3,036*l.*), also children's receiving homes; Mr. J. Arch, Clerk, Board of Guardians, Coventry.

Dudley.—Hostel at training college (6,340*l.*); Messrs. Mark, Round, & Sons, builders, Dudley.

Dunfermline.—Proposed riding school for the Fife and Forfar Yeomanry.

Earls Colne (Essex).—Extensions, factory, for Messrs. R. Hunt & Co.; Atlas Engineering Works.

Eccles. — Baths at Patricroft (8,000*l.*); Messrs. Brameld & Smith, architects, Canon-street, Manchester.

Edinburgh.—Additions, Parkside Works (2,000*l.*); Messrs. Cousin, Ormiston, & Taylor, architects, 140, Prince's-street, Edinburgh.

Felixstowe.—School (160 places); Mr. W. E. Watkins, Secretary, Education Committee, East Suffolk County Council, Ipswich.

Gateshead. — School, Chapel-street (350 places); Mr. R. T. Edington, Secretary, Education Committee, Town Council.

Glasgow.—Electric theatre, Castle-street (5,000*l.*); Mr. G. A. Boswell, 53, Boswell-street, Glasgow. Offices and warehouses, Argyle-street (40,000*l.*); Mr. H. E. Clifford, architect, 225, St. Vincent-street, Glasgow. Addition, Catholic school, Ropework-lane (7,000*l.*); Messrs. Bruce & Hay, architects, 261, West George-street, Glasgow.

Grimsby.—Proposed mission church, Haycroft-street; Rev. A. A. Markham, Vicar of Grimsby.

Hamilton.—School, Hope-street (10,000*l.*), also enlargement of school, Beckford-street, by 330 places; Hamilton School Board.

Harrogate.—Buildings for the Harrogate Co-operative Society.

Hollesby (Suffolk).—Enlargement of school by 160 places; Mr. W. E. Watkins, Secretary, Education Committee, East Suffolk County Council, Ipswich.

Hornchurch (Essex).—Infants' school and drill hall and gymnasium for the Guardians of St. Leonard, Shoreditch; Mr. F. J Smith, architect, Parliament-mansions, Victoria-street, Westminster.

Huntingdon. — Restoration of St. Mary's Church; Mr. S. Inskip Ladds, architect, 18, Market-place, Huntingdon.

Keighley.—Alterations and additions at the Institute (9,000*l.*); Mr. H. Midgeley, Secretary, Education Committee, Town Council.

Leicester.—Public hall near Victoria Park (15,000*l.*); Mr. E. G. Mawbey, Surveyor, Town Council.

Leigh.—Secondary school (15,000*l.*); Mr. H. Littler, 16, Ribblesdale-place, Preston.

Leiston (Suffolk).—School (2,548*l.*); Mr. A. J. Gibbons, builder, Crowfield.

Letchworth.—Proposed station; Mr. A. J. Brickwell, Surveyor, G.N.R., King's Cross, N.W.

Llanelly.—Premises, Castle Hill, for the Metropolitan Bank.

Macclesfield.—School, Athey-street; Mr. F. R. Oldfield, Secretary, Education Committee, Town Council.

Methil (Wemyss).—School; Mr. G. C. Campbell, architect, Methil, N.B.

Milford Haven.—Addition, school (3,704*l.*); Messrs. Davies & Griffiths, builders, Harding-street, Tenby.

Newport (Isle of Wight). — Additional accommodation at infirmary; Clerk, Board of Guardians, Newport.

Newquay (Cornwall).—Pavilion; Messrs. Cowell & Cowell, architects, Newquay.

North Berwick. — Convalescent home (2,500*l.*); Mr. W. K. Young, Borough Surveyor, North Berwick.

Patterton.—Mansion house (3,500*l.*); Messrs. J. & W. S. Laird, architects, 163, Hope-street, Glasgow.

Penzance.—Pavilion; Messrs. Cowell & Cowell, architects, Newquay.

Plymouth.—Plans have been passed for Mr. E. A. Conybeare for the conversion of part of mission buildings, St. John's-road, into an electric theatre.

Poole.—The following plans have been passed:—Alterations, Parkstone Lodge, for Mr. G. Edgar; extension of stores, Hill-street, for Mr. A. Dixon, on behalf of Messrs. Whitbread & Co.; four houses, Parkstone-avenue, for Messrs. Rumsby & Rodd, on behalf of Mr. C. H. Belbin.

Renham (Suffolk).—School (160 places); Mr. W. E. Watkins, Secretary, Education Committee, East Suffolk County Council, Ipswich.

Ripley.—Theatre, Chapel-street; Midland Electric Cinematograph Company.

Rochdale. — Additions, mills, Crawford-street; Messrs. W. Hastings & Sons, Rochdale.

Romford.—School (5,000*l.*); Mr. J. H. Nicholas, Secretary, Education Committee, Essex County Council, Chelmsford.

Rotherham.—Plans have been passed for the Amalgamated Union of Enginemen, etc., for new offices, etc., Wellgate and Gerard-road. Plans have been lodged by Messrs. J. Brown & Co. for a new street.

Sale.—Clubhouse, Claremont-road (4,500*l.*); local Liberals.

Salford.—Secondary school for boys; Mr. J. B. Broadbent, architect. Plans have been passed for alterations and additions, Regent Theatre, Cross-lane, and for alterations and additions, "Amalgamation Inn," Gloucester-street.

Scarborough.—Proposed additions to Sanatorium at workhouse (2,000*l.*); Mr. F. H. Read, Clerk, Scarborough Board of Guardians.

Shipley.—Electric theatre; Mr. W. Illingsworth, architect, 13, Fairfield-road, Shipley.

Sleight.—Residence; Mr. R. B. Harland, builder, Whitby.

Stockton Heath.—Court and police offices; Mr. J. Swinton, Architect, Council Surveyor, Stockton Heath.

Stoke-on-Trent.—Extension of Stoke Town Hall (34,848*l.*); alterations, Hanley Town Hall (6,000*l.*); alterations, Longton Town Hall (7,300*l.*); public buildings, Burslem (32,341*l.*); and Longton Market Hall (3,000*l.*). Mr. A. Burton, Surveyor, Stoke-on-Trent Town Council.

Street.—Workmen's cottages (6,000*l.*); Mr. J. Pursey, Surveyor, Street Urban District Council.

Stretford.—Improvement to Town Hall and extension of Baths; Mr. Ernest Woodhouse, architect. Plans have been passed for Mr. J. Maunders for ten houses, Park-road.

Sutton Coldfield.—Enlargement of Green Lanes school, also enlargement of Walmley schools (1,350*l.*); Mr. T. V. Holbeche, Secretary, Education Committee, Town Council.

Tantobie.—Hall and library; Mr. L. G. Ekins, Co-operative Society, West Blandford-street, Newcastle-on-Tyne.

Torpoint.—New nave at church; Mr. E. Sedding, architect, Bank-chambers, Wadebridge.

Torquay.—The following plans have been passed:—Four houses, Forest-road, for Mr. H. Kerslake; twelve villas, Cricket Field-road, for Mr. H. T. Flint; additions, factory, Lymington-road, for Messrs. H. T. Jenkins & Sons.

Walsall.—Council schools (8,100*l.*): Field-street, Bloxwich, also public conveniences, The Bridge (1,700*l.*); Borough Surveyor, Walsall Town Council. The following plans have been passed:—Extension of warehouse, etc., Old Birchills, for Messrs. Tucker & Goodwin; electric theatre, High-street, Bloxwich, for Mr. J. Lewis; warehouse, Ryecroft Park, for Messrs. J. Bullows & Co.

Wigan.—Improvement and extension of baths (4,200*l.*); Borough Engineer, Town Council. Plans have been passed as follows:—Five houses, Kendrick-street, for Mr. John Knowles; elementary school, Scot-lane, for the Wigan Education Authority.

Yoker.—Model lodging-house; Messrs. J. Stewart & Casewell, architects, Clydebank.

## APPLICATIONS UNDER LONDON BUILDING ACTS, 1894 to 1909.

AT Tuesday's meeting of the London County Council the following applications under the London Building Acts were dealt with (the names of the applicants are given between parentheses):—

*Lines of Frontage and Projections.*

*Brixton.*†—The erection of projecting stops in front of a proposed mission building between Nos. 15 and 23, Bedford-road, Brixton (Messrs. Greenaway & Newberry for the Rev. W. Hook Longsdon).—Refused.

*Dulwich.*—The erection of two buildings upon a site abutting upon the south-western side of Woodwarde-road, Dulwich, and the south-eastern side of Calton-road (Mr. G. Branson).—Refused.

*Holborn.*†—The erection of an iron and glass shelter in front of the Abbotsford Hotel, Upper Montague-street, Russell-square, Holborn (Messrs. McDowell, Steven, & Co., Ltd.).—Consent.

*Islington, North.*—That the seal of the Council be affixed in triplicate to the undertaking entered into in connexion with the erection of buildings on the southern side of Holloway-road, Islington, between Nos. 641 and 645.—Sealed.

*Marylebone, East.*—Erection of two one-story bay windows, a porch, and a hood at No. 12, Avenue-road, Hampstead (Mr. A. F. Faulkner for Mr. W. Willett).—Consent.

*Marylebone, West.*†—The erection of a building adjoining No. 15, Marlborough-place, St. John's Wood (Mr. J. D. Slater for the Sisters of the Little Company of Mary).—Refused.

*Norwood.*—The retention of a structure in front of No. 14, Appach-road, Brixton (Mrs A. S. Purser).—Refused.

*Width of Way.*

*Woolwich.*—A deviation from the plan approved for the erection of a one-story addition at the rear of Nos. 87 and 88, Beresford-street, Woolwich, with the external walls at less than the prescribed distance from the centre of the roadway of Rope-yard-rails, so far as relates to the erection of an additional story (Mr. J. O. Cook for the Woolwich Labour Club and Institute).—Consent.

*Width of Way and Line of Frontage.*

*Dulwich.*—The retention for a further period of a wood and glass porch and a wooden cycle shed of a temporary character at No. 58, Grove-park, Camberwell.—Consent.

*Lewisham.*—That the Council, on the application of Mr. G. A. Summers, do approve the retention for a further period of a shed of a temporary character at the near of No. 50, Carholme-road, Lewisham, abutting upon Marler-road.—Consent.

*Lewisham.*†—The erection of an iron and glass verandah at No. 33, Lewisham High-street, to abut upon the southern side of St. Stephen's-road (Messrs. T. H. Sawyer & Son for Messrs. Chipman Brothers).—Refused.

*Marylebone, East.*—The erection of an iron and glass shelter over the entrance to the Royal National Orthopædic Hospital, Great Portland-street, St. Marylebone (Mr. R. Plumbe for the Committee of the Hospital).—Refused.

*St. George, Hanover-square.*—Alterations at No. 5, Allington-street, Victoria-street, Westminster (Messrs. F. Matcham & Co.).—Refused.

*Strand.*—The erection of an iron and glass shelter in front of Nos. 143 and 145, Strand (Messrs. Withers & Meredith).—Refused.

*Wandsworth.*†—The erection of a building on the southern side of Old Devonshire-road, Balham (Mr. W. Bartholomew for Mr. C. Crisp).—Refused.

*Width of Way and Construction.*

*Deptford.*—That the Council, on the application of Mr. F. Wiedhofft, do approve the retention of two photographic showcases of a temporary character on the forecourt of No. 338, New Cross-road, Deptford.—Consent.

*Kensington, South.*—The retention of a wood and iron shed of a temporary character on the northern side of Shaftesbury-road, Kensington (Mr. L. F. Dew).—Consent.

*Wandsworth.*†—The erection of a wood and iron building at the rear of No. 292, High-road, Streatham, next to Streatham-green (Messrs. J. H. Jenkin & Co. for Messrs. C. Crowther & Sons).—Refused.

*Width of Way, Frontage, and Construction.*

*City of London.*—The erection of an external iron gangway at the premises of Messrs. Waterlow Brothers & Layton, on the southern side of High Timber-street, City (Messrs. F. Chambers & Sons for Mr. H. J. Waterlow and the Trustees of the late W. Waterlow).—Consent.

*Strand.*†—The erection of an iron and glass shelter in front of No. 4, Agar-street, Strand (Messrs. Meakin, Archer, & Stoneham).—Refused.

*Alteration of Buildings.*

*Chelsea.*—A modification of the provisions, so far as relates to alterations at No. 169, Sloane-street and No. 21, Harriet-mews, Chelsea (Messrs. Robinson & Roods).—Consent.

*City of London.*—A modification of the provisions, so far as relates to a proposed addition over an existing one-story shop on the southern side of Canon-street, City, to abut also upon the eastern side of Dowgate-hill (Mr. W. J. Clayton for the South-Eastern Railway Company).—Refused.

*Formation of Streets.*

*Hampstead.* — The erection of a motor garage upon a site approached out of the southern side of Mill-lane, West-end-lane, Hampstead (Mr. J. D. Hunter for Mr. A. Bretzfelder).—Consent.

*Holborn.*—That the Council do consent to the application of Messrs. Lander, Bedells, & Crompton for an extension of the time within which the widening and adaptation for carriage traffic of Dunstable-court, New North-street, Holborn, was to have been completed.—Consent.

*Greenwich.*—That an order be issued to Mr. L. U. Grace, refusing to sanction the formation or laying out of a street for carriage traffic on a site on the northern side of Woolwich-road, Greenwich (Mrs. S. H. Mills). Refused.

*Line of Frontage and Space at Rear.*

*Hampstead.*—A deviation from the plan approved for the erection of buildings on the western side of Finchley-road, Hampstead, abutting also upon the northern side of Weech-road, so far as relates to (i.) the erection of ten buildings instead of twelve, (ii.) an alteration in the planning, (iii.) the use of 3-in. slab partitions hung with tiles to enclose the gable end of the roof of No. 6; also the erection of bay windows, bargeboards, and porches (Mr. T. M. Garrood for Mr. C. Death).—Consent.

*Cubical Extent.*

*Holborn.*—That the Council, on the application of Mr. J. J. Burnet, and in connexion with the resolution consenting to the erection of a building exceeding 250,000 cubic ft. in extent on the western side of Kingsway, Holborn, to abut also upon Wild-court and Keeley-street, do permit the fire-resisting glazing of external windows to be in panels 1 ft. 5 in. in width by 4 ft. 8 in. in height, and in squares not exceeding 16 sq. in.—Consent.

*Uniting of Buildings.*

*City of London.*—Uniting of Nos. 3A and 4, Coleman-street, City, at the ground-floor level, so far as relates to the provision of a doorway in lieu of a hatchway (Mr. E. Flint for the Central Argentine Railway Company, Ltd.).—Consent.

*Holborn.*—The use of iron doors to openings at No. 268, Tottenham Court-road, Holborn (Meux's Brewery Company, Ltd.).—Consent.

*Islington, North.*—The uniting of Nos. 384, 386, and 388, Hornsey-road, Islington (Mr. H. Goodchild for Mr. S. Lawrence).—Consent.

*Lambeth, North.*—The uniting of Nos. 133-138 with Nos. 139-144, Mitre-street, Lambeth (Messrs. Cluttons for the Ecclesiastical Commissioners).—Consent.

*Strand.*—The uniting of the Golden Cross Hotel, Strand, with No. 455, Strand, by openings on the second, third, and fourth floor (Mr. W. H. Wakeman for Messrs. Macdonald, Sinclair, & Co., Ltd.).—Consent.

*Dwelling-houses on Low-lying Land.*

*Bermondsey.*—That a licence be granted to Messrs. Barlow & Roberts, of No. 15, Red-cross-street, Southwark, for the erection of five buildings to be used in part as dwelling-houses upon the site of Nos. 25 to 33, Tower Bridge-road.—Consent.

*The recommendations marked † are contrary to the views of the metropolitan borough councils concerned.*

## BOOKS RECEIVED.

DOMESTIC SANITATION AND PLUMBING. By A. Herring-Shaw, R.P.C. Part II. Pp. 358. (Gurney & Jackson. 7s. 6d. net.)

ANNUAL REPORT OF THE ART COMMISSION OF THE CITY OF NEW YORK FOR THE YEAR 1909. Pp. 55. (Published by the Commission.)

MATERIALS OF THE PAINTERS' CRAFT FROM THE EARLIEST TIMES TO THE END OF THE XVIIth CENTURY. By A. P. Laurie, M.A., D.Sc. Pp. 444. (T. N. Foulis. 5s. net.)

## GENERAL BUILDING NEWS.

ST. ANDREW'S CHURCH, HOLT.

This church has just been reopened after restoration. A new roof of oak has been provided, and covered with the old lead, which has been recast on the spot. The floor spaces under the seats have been concreted and laid with pitch-pine solid blocks. The walls have been replastered internally and pointed externally. The ground outside has been removed some little distance from the walls, and sloped off, and the walls have been underpinned where they had given way. The church has been lighted by pendants with incandescent gas-burners. The work has been carried out by Messrs. Bowman & Son, builders, Stamford. The architects were Mr. C. R. Baker King and Mr. B. Harold C. King, M.A., of Westminster.

NEW INFANTS' SCHOOL AT PONTLLANFRAITH.

A new infants' school has been opened at Pontllanfraith. The building, which is built of local stone, with Bath stone dressings, was erected by Messrs. J. Charles & Co., Newport, under the supervision of Mr. D. W. Price (clerk of the works). The architect was Mr. Baine, of the Monmouthshire Education Committee. It comprises a large central hall, five classrooms, cloakrooms, usual offices, and a chamber for producing the heating, which is by the low-water pressure system, and was installed by Messrs. Alger & Sons, Newport.

SCHOOL, LINCOLN.

On the 1st inst. the opening ceremony in connexion with the Spring Hill Council School, which has been erected in the northern part of Lincoln, was performed. The school was built from plans prepared by Mr. W. G. Watkins, jun., architect, Lincoln, and the builder was Mr. T. H. Harper, of Carlton, Notts. The school was built to accommodate 324 infants in six classrooms. An assembly hall of a size sufficient to accommodate all the pupils has also been provided, with two teachers' rooms, four store rooms, kitchen, heating chamber, and cloakrooms. There are three entrances—from Hungate, Spring Hill, and Beaumont Fee. The building is so arranged that the classrooms and the hall have southern aspects and cross ventilation. The heating is by low-pressure hot water by means of radiators.

## TRADE NEWS.

Messrs. Patman & Fotheringham, Ltd., 100 and 102, Theobald's-road, W.C., have been successful in obtaining the contract for rebuilding large premises in King-street and Duke-street, St. James's, W., for Messrs. Knight, Frank, & Rutley, under Messrs. Harris & Moodie, architects.

Messrs. George Jennings, Ltd., Lambeth Palace-road, S.E., have received the Royal Warrant appointing them sanitary engineers to his Majesty King George V. They also held the Warrant of Appointment in the same capacity to his late Majesty King Edward VII.

Gedling Schools, near Nottingham, are being supplied with Shorland's patent Manchester grates by Messrs. E. H. Shorland & Brothers, Ltd., of Failsworth, Manchester.

## MISCELLANEOUS.

PROFESSIONAL AND BUSINESS ANNOUNCEMENT.

Messrs. Weatherall & Green, surveyors and auctioneers, 22, Chancery-lane, London, have taken into partnership Mr. Sydney A. Smith, F.S.I., who has been their principal surveying assistant for the past fifteen years. The style of the firm will be unaltered.

SWANSEA COTTAGE SCHEME AND MASTER BUILDERS.

The Secretary of the Swansea Master Builders' Association (Mr. W. H. Billings) has forwarded to the Press correspondence which has passed between him and the Town Clerk with reference to the conditions which, he says, are being enforced by the Housing Committee in respect to the hundred cottages, etc., proposed to be erected by the Swansea Corporation. The opinion expressed is that the conditions imposed prohibit members of his Association tendering for the work. In his first letter to the Town Clerk, Mr. Billings asks for a special meeting of the Housing Committee for the purpose of receiving a deputation from his Association with reference to the proposed erection of cottages and pavilions for the park. In reply, the Town Clerk asked for the objects of the deputation, whereupon Mr. Billings replied that the deputation wished to put before the Housing Committee certain reasons why quantities should be prepared for the work advertised by the Corporation. As tenders were to be in by December 5, and they were not to meet until December 7, he considered it useless to proceed unless a special meeting was called. Replying on the 26 ult., the Town Clerk said it did not necessarily follow that a tender must be accepted when the Committee met on December 7. He suggested that a deputation should attend the Committee meeting on December 7. In his last letter Mr. Billings described the condition that anyone desiring to see the plans and specifications of the cottages should deposit the sum of three guineas as most unfair.

THE LATE MR. WORNUM AND THE R.I.B.A. EXAMINERS IN ARCHITECTURE.

On the motion of Mr. Burke Downing, the following resolution was passed at a meeting of the Examiners in Architecture held at the Royal Institute of British Architects on Wednesday, the 7th inst.:—

"The Examiners in Architecture of the Royal Institute of British Architects desire to express their sense of the great loss sustained by the Institute in the lamentable death of Mr. R. Selden Wornum, to whose work as an examiner for more than twenty years and in the organisation of architectural education the Royal Institute and a succession of generations of students, to whose interests he devoted time and care without stint, are so deeply indebted. It is with a sense of personal loss that his colleagues lament the death of one who brought to their counsels a wonderful power of insight and sympathy and ripe experience in dealing with the problems presented, and they desire to express their sincere condolences and sympathy with his widow."

KING EDWARD MEMORIAL, LIVERPOOL.

Professor Adshead has received the following letter from Mr. John M. Carrere, senior partner of Messrs. Carrere & Hastings, the well-known architects of New York:—

"Dear Mr. Adshead,—I am indeed surprised and shocked to learn of the contemplated project to erect an equestrian statue of King Edward on the terrace at the foot of the main flight of steps at St. George's Hall. To destroy in this manner the monumental character and simple treatment, the bigness of this whole facade, with its central colonnade and approaches, would be such a great calamity that it ought to be prevented by good sound advice and an appeal to the common sense of the people, who in the last analysis ought to trust to the expert opinion and judgment of the artists in such matters. The statue will suffer, and the building and its setting will lose much of its character, and there surely must be other available and commanding sites in your city, perhaps more distinctive sites, where the statue would count for its full value without detracting from its surroundings, as it is sure to do in this instance. To place the statue as proposed would simply be adding one more feature, a superfluous detail which would be somewhat lost in an already complete ensemble, while it would count for all that it is intended on a site of which it could be the central feature.

It occurs to me to suggest that you endeavour to establish in your city an Art Commission, such as we have for the City of New York. In the twelve years of its existence it has done such efficient service, and has secured the confidence and respect of the community to such an extent, that no attempt has been made by politicians to interfere with its functions or to modify the statutes under which it was created, excepting to enlarge its powers and extend its influence. . . ."

NEWBURY SECONDARY GIRLS' SCHOOL.

In our last issue we omitted to mention that Messrs. Thomas Lawrence & Sons, Bracknell, Berks, supplied the whole of the red-facing bricks for this job. We may add that they supplied the red-facing bricks for schools at Maidenhead, also erected under Mr. Hardwick, and by the same builder, Mr. Seward, of Wokingham. Messrs. Lawrence & Sons also supplied the facing bricks for the erection of "Hazelwood," King's Langley, Herts, illustrated in our issue for December 3.

ATTENDANCE MEDAL DESIGN.

The Education Committee of the London County Council proposes to have a new design for the school attendance medals, bearing the effigy of King George V. The Committee has considered offers from firms of medallists, together with a suggestion that the London County Council should invite competitive designs and offer a premium for the best design. However, the Committee has consulted the Council's special art examiner, Sir George Frampton, R.A., and understands that Mr. Frank Ransom would be willing to execute the new design for a fee of 25*l.*, and under the supervision of Sir George Frampton. Mr. Ransom was once a student at one of the London County Council Schools of Art.

MISCELLANEOUS—*Continued on page 767.*

# List of Competitions, Contracts, etc.

**For some Contracts still open, but not included in this List, see previous issues. Those with an asterisk (*) are advertised in this Number: Competition, iv.; Contracts, iv. vi. viii. x.; Public Appointments, xvii.; Auction Sales, —.**

**Certain conditions beyond those given in the following information, are imposed in some cases, such as: the advertisers do not bind themselves to accept the lowest or any tender; that a fair wages clause shall be observed; that no allowance will be made for tenders; and that deposits are returned on receipt of a bonâ-fide tender unless stated to the contrary.**

**The date given at the commencement of each paragraph is the latest date when the tender, or the names of those willing to submit tenders, may be sent in.**

***** It must be understood that the following paragraphs are printed as news, and not as advertisements; and that while every endeavour is made to ensure accuracy, we cannot be responsible for errors that may occur.**

## Competitions.

JANUARY 14, 1911.—**Knightsbridge.**—Complete particulars of a competition for remodelling part of the Trevor Estate, Knightsbridge, will be found on page xvi. of our issue of October 15.

JANUARY 15, 1911.—**Berlin.**—The laying out of Rauchstrasse Square. Particulars gratis from the Direktion der Gesellschaft, Charlottenstrasse 60. See "Competition News" in our issue of November 26.

JANUARY 21, 1911.—**Taunton.**—DESIGN FOR A NEW ELEMENTARY SCHOOL.—Open to architects practising in the Borough of Taunton. Particulars from Mr. George H. Kite, Town Clerk, Municipal Buildings, Taunton.

JANUARY 31, 1911.—**Glasgow.**—BRANCH LIBRARY.—The Corporation invite competitive plans of a Branch Library proposed to be erected at Possilpark. Premiums of 50*l.*, 30*l.*, and 25*l.* respectively will be awarded. A plan of the site, along with a copy of the terms and conditions of the competition, may be obtained on application to the Subscriber, with plain designs, marked outside "Possilpark Library Competition," must be lodged. Mr. A. W. Myles, Town Clerk, City Chambers, Glasgow.

FEBRUARY 8, 1911.—**Penrith.**—DESIGN FOR A NEW SECONDARY SCHOOL.—Particulars will be forwarded on receipt of stamped addressed large-post official envelope by Mr. James Cropper, the Vicarage, Penrith (Clerk to the Governors).

MARCH 1, 1911.—**Coventry.**—MUNICIPAL OFFICES.—The Coventry Corporation invite competitive designs for erection of Municipal offices and a Town Hall, to cost 50,000*l.* Premiums of 150*l.* (supplementary), 175*l.*, and 125*l.* Mr. E. Guy Dawber, F.R.I.B.A., has been appointed assessor. See article on page 686 and advertisement on page iv. in our issue of December 3. Also see advertisement in issue of November 19 for further particulars.

MARCH 15, 1911.—**San Salvador.**—SCHEME FOR A CITY THEATRE.—First premium, 8,000 francs; second, 4,000 francs. Particulars from Mr. M. J. Kelly, 8, Idol-lane, E.C.

MARCH 31, 1911.—**Romford.**—The Town Planning and Modern House and Cottage Exhibition invite designs for the general plan of Gidea Park, Squirrels Heath, Romford. For further particulars see advertisement in our issue of September 17, and of October 8.

MARCH 31, 1911.—**Trondhjem, Norway.**—PROPOSED HARBOUR AND RAILWAY EXTENSION.—Competitive designs for above are invited by the Joint Committee of the State Railways and the City Harbour Commissioners. See our issue of November 5, page 563, and that of October 15, page 444, for further information.

APRIL 15, 1911.—**Havana.**—Project for a Presidential Palace. See "Competition News" in issue of November 26. Particulars may be obtained at the Cuban Legation, 3, Grosvenor-mansions, Victoria-street, S.W.

NOVEMBER 1, 1911.—**City of St. Petersburg.**—MONUMENT TO ALEXANDER II.—Particulars in our issue of August 13, 1910.

* NO DATE.—**Bradford.**—INFIRMARY.—The Board of Management of the Bradford Royal Infirmary invite competitive plans, with estimates, for the erection of a new infirmary on a site in Duckworth-lane. See advertisement in this issue for further particulars.

NO DATE.—**Llandrindod Wells.**—The U.D.C. invite designs for a pavilion in the Recreation Ground. Particulars from Mr. D. C. Davies, Clerk to the U.D.C., Llandrindod Wells.

NO DATE.—**Rio de Janeiro.**—The Chamber of Deputies of Brazil contemplate the erection of a Faculty of Medicine, with a clinical hospital, in Rio de Janeiro. Conditions may be seen at the Office National du Commerce, 3, Rue Feydeau, Paris.

NO DATE. — **Southport.** — DESIGN FOR A NEW PUBLIC ELEMENTARY SCHOOL.—Open to architects practising in the Borough and in Birkdale. Particulars from Mr J. Ernest Jarratt, Town Clerk, Town Hall, Southport.

## Contracts.

### BUILDING.

*The date given at the commencement of each paragraph is the latest date when the tender, or the names of those willing to submit tenders, may be sent in.*

DECEMBER 17. — **Kingston-by-Sea.** — SHELTERS.—The Steyning Guardians invite tenders for erection of two small shelters for consumptive patients at Kingston-by-Sea. Names, with a deposit of 10*s.* 6*d.* for quantities, to Mr. Arthur Flowers, Clerk to the Guardians, Union Offices, Shoreham-by-Sea, Sussex.

DECEMBER 19.—**Camborne.**—PUBLIC HALL AND SHOPS.—The Directors of the Camborne Town Hall Buildings Company, Ltd., invite tenders for the erection of a public hall and shops, including alterations and additions to the existing premises. Plans, etc., may be seen by appointment at the office of the Secretary, Mr. H. Burrow, Camborne, or at the office of Mr. Sampson Hill, architect, Green-lane, Redruth.

DECEMBER 19. — **Dewsbury.**—RESIDENCE.—For the erection of a residence in Savile-road, Savile Town. Plans and quantities at the offices of Messrs. Barton & Son, architects and surveyors, Halifax-road, Dewsbury.

DECEMBER 20.—**Milnsbridge.**—DYE-HOUSE, ETC.—For the various works required in the erection of a dye-house, etc., at George-street Mills. Drawings may be seen, and quantities obtained, at the offices of Messrs. J. B. Abbey & Son, architects and surveyors, 34a, New-street, Huddersfield.

DECEMBER 20-JANUARY 7, 1911.—**Stroud.**—HIGH SCHOOL FOR GIRLS.—The Governors of the Stroud Education Foundation invite tenders for the erection of a new High School for Girls. Quantities can be obtained from Mr. R. S. Phillips, architect, Midland Bank-chambers, Gloucester, upon depositing 2*l.* 2*s.*

DECEMBER 20. — **Upperthird, Auchterless.** — REPAIR OF FARM STEADING. — For the mason, carpenter, and slater works of restoration of part of farm steading on the Hatton Estates. Plans, etc., may be seen with the tenant and with Mr. W. L. Duncan, architect, Turriff.

DECEMBER 21.—**Aberbargoed.**—DRILL HALL, ETC.—The Monmouthshire Territorial Force Association invite tenders for the erection of drill hall and instructor's quarters, for the 1st Battalion Monmouthshire Regiment. Plans, etc., may be seen, and quantities obtained, at the office of the architects, Messrs. Habershon, Fawckner, & Co., F.R.I.B.A., 41, High-street, Newport, Mon., on payment of 1*l.* 1*s.*

DECEMBER 21.—**Biggleswade.**—SCHOOL.—The Bedfordshire Education Committee invite tenders for extension of the infants' room at the Biggleswade Council School. Applications for further particulars to be made to the County Surveyor, Shire Hall, Bedford.

DECEMBER 21.—**Cardiff.**—CONVENIENCE.—The Corporation invite tenders for the erection of a public convenience in Llandaff Fields. Drawings, etc., may be seen, and quantities, with forms, obtained, at the City Engineer's Office, City Hall, Cardiff.

DECEMBER 21.—**Lepton.**—DWELLING-HOUSES.—For the erection of four dwelling-houses in Highgate-lane. Plans may be seen, and quantities obtained, at the office of Mr. J. Berry, architect and surveyor, 3, Market-place, Huddersfield.

DECEMBER 21.—**Oxford.**—REPAIRS.—The Corporation invite applications for carrying out repairs during the ensuing year. Applications, to be made in writing, to Mr. Richard Bacon, Town Clerk, Town Clerk's Office, Town Hall, Oxford.

DECEMBER 21.—**Rhymney.**—HOUSE AND SURGERY.—The Trustees of the Rhymney Workmen's Doctors' Fund invite tenders for the erection of proposed house and surgery. Plans, etc., can be seen between the hours of 1 and 5 p.m. at the Middle Rhymney Surgery. Mr. Evan Pugh, Secretary, Price-street, Rhymney.

DECEMBER 21.—**Smithy Holme, Marsden.**—HOUSES AND BRANCH STORE.—The Marsden Industrial Society, Ltd., invite tenders (masons' work excepted) for the erection of three dwelling-houses and a branch store. Plans may be seen, and quantities obtained, at the office of Mr. J. Berry, architect and surveyor, 3, Market-place, Huddersfield.

DECEMBER 22.—**Bacup.**—BOUNDARY WALL AND PAVING.—The Corporation invite tenders for (1) paving a portion of Burnley-road; and (2) erection of a boundary wall, Burnley-road. Specifications, etc., may be had on application to Mr. W. H. Elce, A.M.Inst.C.E., Borough Engineer, on payment of 1*l.* 1*s.* deposit for each.

DECEMBER 22.—**Hunslet.**—ALTERATIONS AND ADDITIONS.—The Guardians invite whole tenders for the execution of certain alterations, etc., required at the Union offices. Plans, etc., may be obtained from the architect, Mr. W. E. Richardson, Rothwell, Leeds.

* DECEMBER 22.—**London, E.C.**—ADDITIONS.—The Commissioners of H.M. Works and Public Buildings invite tenders for alterations and additions to Mount Pleasant Parcel Office. See advertisement in this issue for further particulars.

DECEMBER 24.—**Boultham.**—SCHOOL ALTERATIONS.—Kesteven C.C. Education Committee invite tenders for small alterations to Boultham Council Schools. Plan, etc., may be seen at the office of Mr. W. B. Purser, County Surveyor's Office, Grantham, up to the 17th inst.

DECEMBER 24.—**Kenfig Hill.**—COTTAGES.—For proposed erection of twenty-five attached and thirty semi-detached cottages, for the Aberbaiden Building Club. Plans, etc., may be obtained upon application to Mr. Albert H. Jenkins, architect and surveyor, Blackmill.

DECEMBER 28.—**Fareham, Hants.**—DRILL HALL, ETC. — County of Southampton Territorial Force Association invite tenders for the erection of a drill hall, offices, drainage, fencing, etc., for the Wessex (Hampshire) Royal Garrison Artillery. Drawings, etc., may be seen, and quantities, etc., obtained, at the offices of Mr. Wilberforce Cobbett, C.E., Fareham, Hants, on deposit of 3*l.*

DECEMBER 29.—**Bolton-upon-Dearne.**—FARMSTEAD, —The West Riding Small Holdings and Allotments Committee invite whole tenders for new farmstead. Plans may be seen, and specifications, with quantities, obtained, on application to the West Riding Architect, County Hall, Wakefield. 1*l.* in each case must be sent by separate letter to the West Riding Treasurer, County Hall, Wakefield.

* DECEMBER 30.—**Hull.**—TRAINING COLLEGE.—The Hull Education Committee invite tenders for new training college, Cottingham-road, Hull. See advertisement in this issue for further particulars.

DECEMBER 31.—**Ballee, Downpatrick.**—MANSE.—For the erection of a manse adjoining Ballee Unitarian Church. Plans, etc., can be had at the offices of Messrs. Hobart & Heron, architects, Scottish Provident-buildings, Belfast.

DECEMBER 31.—**Blackgang.**—ROCKET LIFE SAVING APPARATUS HOUSE.—The Board of Trade invite tenders for the erection of a rocket life saving apparatus house. Plan, etc., can be obtained on application at the Coastguard Station, Blackgang.

DECEMBER 31. — **Brow Edge.** — ALTERATIONS.—For alterations to the old school-house. Plans, etc., may be seen at the Backbarrow Co-operative Stores.

DECEMBER 31-JANUARY 12, 1911. — **Lincoln.** — COUNCIL SCHOOLS, ETC.—Lindsey C.C. Education Committee invite tenders for:—(1) Completion of the Council Elementary School at Crosby; (2) alterations, etc., to the Council Elementary School at Grainthorpe; (3) classroom to the infants' department of the Council's Elementary School at Bursar-street, Cleethorpes; (4) erection of a new master's house at West Butterwick; (5) erection of a new Council School at Ukeby, near Alford. Quantities, etc., may be had on application to Messrs. Scorer & Gamble, Architects, Bank-street Chambers, Lincoln, not later than December 31, and on payment of 1*l.* 1*s.* (in the case of No. 1 2*l.* 2*s.*).

DECEMBER 31.—**Manchester.**—SCHOOL ALTERATIONS, ETC.—The Education Committee invite tenders for alterations and additions to the Municipal School in Cavendish-road, Withington. Plans may be seen, and quantities, etc., obtained, at the Education Offices, Deansgate, Manchester, on a deposit of 1*l.* 1*s.* Cheques to be made payable to the Accountant, Education Offices, Deansgate, Manchester.

JANUARY 5, 1911. — **Handsworth.** — BOUNDARY WALL.—The West Riding Education Committee invite tenders for the erection of boundary wall at the Council school. Plans may be seen, and specifications, with quantities, obtained, on application to the Education Architect, County Hall, Wakefield. A plan may also be seen at the school.

* JANUARY 6, 1911. — **Cantlop.** — COTTAGES, FARM BUILDINGS, ETC.—The Salop C.C. invite tenders for erection of new cottage; five sets of farm buildings; alterations and repairs to two homesteads; alterations, addition, and repairs to three cottages. See advertisement in this issue for further particulars.

JANUARY 9, 1911. — **York.** — NEW STORES.—For the erection of new stores, Railway-street, for the York Equitable Industrial Society, Ltd., either by whole or separate tenders. Quantities on application to the architect, Mr. H. B. Beck, 28, High-street, Doncaster, accompanied by a cheque for 2*l.* 2*s.*

### ENGINEERING, IRON, AND STEEL.

DECEMBER 19-30. — **Leytonstone.** — HEATING AND ELECTRIC LIGHTING.—The Leyton District Sub-Committee for Higher Education invite tenders for an installation of hot-water heating low pressure by forced circulation, and for an installation for the electric lighting, of the new County High School, Forest-road. Names to the architect, Mr. William Jacques, A.R.I.B.A., 2, Fen-court, Fenchurch-street, London, E.C., on or before December 19, accompanied by a deposit of 1*l.* Plans, etc., to be seen with the architect.

DECEMBER 20. — **India.** — DECK SPANS. — The Directors of the Madras and Southern Mahratta Railway Company, Ltd., invite tenders for the supply of ten deck spans of 60 ft. clear, as per the specification which may be seen at the offices of the company. The charge for each specification is 1*l.* 1*s.* (not returnable). Mr. H. Bonham-Carter, Secretary, Company's offices, 91, York-street, Westminster, S.W.

DECEMBER 20.—**India.**—RAILWAY MATERIAL.—The South India Railway Company, Ltd., invite tenders for the supply of (1) rolling stock; (2) locomotive and engineering stores. Specifications and forms may be obtained at the Company's Offices on payment of 20*s.* for each copy. Drawings may be obtained at the office of Mr. Robert White, M.Inst.C.E., Consulting Engineer to the Company, 3, Victoria-street, Westminster on payment of 5*s.* per sheet. Mr. Neville Priestley, Managing Director, Company's Offices, 91, York-street, Westminster.

DECEMBER 21.—**Dundee.**—CRANE.—The Trustees of the Harbour invite tenders for the construction on the harbour rails at the East graving dock, Dundee,

## ENGINEERING, etc.—*continued.*

***The date given at the commencement of each paragraph is the latest date when the tender, or the names of those willing to submit tenders, may be sent in.***

of one 3-ton steam locomotive crane. Specifications, etc., may be obtained at the office of Mr. J. Hannay Thompson, M.Inst.C.E., General Manager and Engineer, General Manager and Engineer's Office, Dundee Harbour Trust, Dundee.

DECEMBER 23.—**Bury.**—IRON CASTINGS.—The Bury and District Joint Water Board invite tenders for iron castings. Particulars and form may be obtained on application to the Waterworks Manager, Parsons-lane, Bury.

DECEMBER 26. — **Mossend and Tannochside.**—RENEWAL OF UNDERBRIDGES.—The Directors of the Caledonian Railway Company invite tenders for the work to be executed in the renewal of the superstructures of four underbridges on the main line, near Mossend, and Tannochside Branch. Drawings may be seen at the office of the Company's Engineer, Buchanan-street Station, Glasgow, where specification, etc., may be obtained on deposit of 2*l.* 2*s.*

DECEMBER 28.—**Dublin.**—RAILS AND CHAIRS.—The Directors of the Dublin and South-Eastern Railway Company invite tenders for the supply of bull head steel rails, with corresponding fishplates; also for the supply of cast-iron chairs. Specifications and forms can be had on application to Mr. S. J. Shannon, Engineer's Office, 52, Westland-row, Dublin.

DECEMBER 30.—**East Ham.**—GENERATING AND CONDENSING PLANT.—The Corporation invite tenders for the supply and erection at the electricity generating station, Nelson-street, East Ham, E., of:—(Section "A.") one 1,000-k.w. triple-expansion, medium-speed engine and generator complete; (section "D") one evaporative condenser for 40,000 lb. of steam per hour, with air pumps, etc. Specification, etc., may be obtained from the Engineer and Manager, Mr. W. C. Ullmann, M.I.E.E., M.I.Mech.E., Tramway Depôt, Nelson-street, East Ham, on payment of 2*l.* 2*s.*

DECEMBER 30.—**Kidwelly.**—BRIDGE WIDENING.—Carmarthenshire C.C. invite tenders for the widening of Kidwelly Bridge. Plans may be seen, and specifications, etc., obtained, on payment of 1*l.* 1*s.* (by cheque only), from Mr. R. Williams Jones, Assoc.Inst.S.E., M.I.Min.E., County Surveyor (Western Division), County Surveyor's Office, County Offices, Carmarthen.

✱ JANUARY 4, 1911.—**Hackney.**—ELECTRIC LIGHTING.—The Hackney Guardians invite tenders for installation of telephones and removal of existing installation. See advertisement in this issue for further particulars.

JANUARY 4, 1911.—**Shanghai.**—TURBO-ALTERNATORS, ETC.—Municipal Council of Shanghai invite tenders for the supply and delivery c.i.f. Shanghai of the following:—Contract No. 1, Two steam turbo-alternators; contract No. 2, four water-tube boilers, etc. Specifications, etc., may be obtained from Messrs. Preece, Cardew, & Snell, 8, Queen Anne's-gate, Westminster, S.W., on deposit of 2*l.* for each contract.

JANUARY 9, 1911.—**Manchester.**—TRAMWAY TRACK WORK.—The Tramways Committee invite tenders for the supply of special (permanent way) track work. Specifications, etc., may be obtained on application to Mr J. M. McElroy, General Manager, Corporation Tramways, 55, Piccadilly, Manchester, on deposit of 2*l.* 2*s.*

NO DATE.—**Salford.**—HEATING.—The Corporation invite tenders for heating the annexe to the Salford Town Hall. Plans, etc., can be obtained on application to the architect, Mr. J. B. Broadbent, A.R.I.B.A., of 15, Cooper-street, Manchester, upon deposit of 1*l.* 1*s.*

## MISCELLANEOUS.

DECEMBER 19.—**Chorley.**—ASH BINS.—The Corporation invite tenders for the supply of galvanised-steel ash bins. Specification and sample may be seen on application to Mr. William Cunliffe, Nuisance Inspector, Back-street, Chorley.

DECEMBER 19.—**Ramsden Bellhouse.**—RAISED TIMBER PATHWAYS.—Billericay R.D.C. invite tenders for the construction of two small raised timber pathways, one at Castledon-road, Downham, and the other at Church-road. Plan, etc., may be inspected on application to the Surveyor, Mr. R. J. W. Layland, High-street, Billericay.

DECEMBER 19.—**West Ham.**—DUST BINS, ETC.—The Education Committee invite tenders for the supply of dust bins and coal scuttles. Written application to be made to Mr. William Jacques, A.R.I.B.A., Architect to the Education Committee, 2, Fen-court, Fenchurch-street, E.C., for specifications, etc.

DECEMBER 20.—**Brighton.**—GLASS AND IRON ROOF.—The T.C. invite tenders for the construction of a new glass and iron roof over the entrance hall at the Aquarium. Specification, etc., may be obtained on application at the office of the Borough Surveyor, at the Town Hall, Brighton.

DECEMBER 23.—**Hull.**—SCAVENGING AND WATERING.—The Corporation invite tenders for scavenging and watering. Forms of tender and other particulars may be obtained at the office of Mr. A. E. White, M.Inst.C.E., City Engineer, Town Hall, Hull.

✱ DECEMBER 23.—**London, N.**—INTERNAL FINISHINGS. — The Commissioners of H.M. Works and Public Buildings invite tenders for plumbing, plastering, painting, and glazing work at the new Money Order Office, Holloway, N. See advertisement in this issue for further particulars.

✱ JANUARY 9, 1911.—**London, N.E.**—ZINC ROOF.—The Whitechapel Guardians invite tenders for renewal of zinc roof on portion of Infirmary, Valance-road. See advertisement in this issue for further particulars.

✱ JANUARY 16, 1911. — **Winchester.** — OFFICE FITTINGS.—The Southampton C.C. invite tenders for supply and fixing of deal and other office fittings at new offices, Castle-avenue, Winchester. See advertisement in this issue for further particulars.

## PAINTING, etc.

DECEMBER 19.—**Hindley.**—PAINTING.—The U.D.C. invite tenders for the painting, etc., of the inside of the Council Offices, Wigan-road. Specifications may be obtained on application to the Surveyor, Mr. Oswald P. Abbott, on payment of 1*l.* 1*s.*

DECEMBER 21. — **Belfast.** — PAINTING, ETC.—The Police Committee invite tenders for painting at the Courts, offices, and cells, Chichester-street and Town Hall-street. Specifications, etc., may be seen, and forms obtained, at the office of the City Surveyor, City Hall.

DECEMBER 21.—**Hunslet.**—PAINTING AND DECORATING.—Painting the interior and exterior of the Leeds Corporation Baths, in Joseph-street, Hunslet. Specification may be seen, and forms obtained, at the office of Mr. W. T. Lancashire, City Engineer, Municipal-buildings, Leeds.

DECEMBER 22.—**Manchester.**—PAINTING.—The Parks Committee invite tenders for painting at parks, etc. Specifications may be obtained at the office of the City Architect, Town Hall.

## ROADS, SANITARY, AND WATER WORKS.

DECEMBER 19. — **Grange-over-Sands.** — ROADS IMPROVEMENT.—The U.D.C. invite tenders for the execution of certain walling, excavation, and road-making works in connexion with cart-lane cross roads improvement. Further particulars may be obtained on application to Mr. Thos. Haddleston, Engineer and Surveyor to the Council, Council Offices, Grange-over-Sands.

DECEMBER 19.—**Maidenhead.**—PRIVATE STREET WORKS.—The T.C. invite tenders for making-up and putting in order North, South, and East roads. Plans, etc., may be seen, and form obtained, on application to the Borough Surveyor, Mr. Percy Johns, A.M.Inst.C.E., at his office, at the Guildhall, Maidenhead.

DECEMBER 19.—**Paddington, W.**—WOOD-PAVING WORK.—The B.C. invite tenders for the execution of certain creosoted deal block paving works in Oxford and Cambridge-terrace. Forms of tender may be obtained, together with the printed conditions and specification, upon application to the Borough Surveyor, Town Hall, Paddington, W.

DECEMBER 20.—**Southend-on-Sea.**—ROAD AND SEWER WORKS.—The Corporation invite tenders for making-up of the following streets:—Back-passage, High-street, and parts of Ailsa-road, Cossington-road, and The Grove. Plans, etc., may be seen, and quantities, etc., obtained, on deposit of a cheque for 1*l.* 1*s.* for each road, upon application to Mr. Ernest J. Elford, M.I.M.E., Borough Engineer and Surveyor.

DECEMBER 21.—**Lingfield.**—MAKING-UP AND REPAIRING ROAD.—The R.D.C. of Godstone invite tenders for the making-up and repairing of Mount Pleasant-road. Tender form, etc., may be obtained on application to Mr. Geo. E. Crowter, Surveyor of Highways, Godstone.

DECEMBER 21.—**Penzance.**—ROAD EXTENSION.—For the extension of Penlaves-road, on the Tremenheere Estate, Penzance. Plans, etc., may be had at the offices of Mr. O. R. Caldwell, surveyor, Penzance.

DECEMBER 21.—**Wood Green.**—PRIVATE STREET WORKS.—The U.D.C. invite tenders for works of private street improvements. The plans, etc., may be seen, and quantities obtained, from the Engineer and Surveyor to the Council, upon production of a receipt signed by Mr. Wm. P. Harding, Clerk of the Council, Town Hall, Wood Green, for deposit of 1*l.* 1*s.*

DECEMBER 22.—**Normanton.**—PIPE SEWER.—Shardlow R.D.C. invite tenders for the construction of pipe sewer, with manholes and other accessories, in the parish of Normanton. Plans, etc., may be seen, and quantities obtained, on deposit of 1*l.* 1*s.*, at the office of Messrs. Shaw, Son, & Fuller, civil engineers, The College, All Saints', Derby.

DECEMBER 23.—**East Molesey.**—LEVELLING AND MAKING-UP OF SITE, AND MAKING-UP OF ROADS, ETC.—The U.D.C. of East and West Molesey invite tenders for the making-up and levelling of the site and the construction of certain roads and paths at the new Isolation Hospital. A plan can be seen at the offices of the District Council, East Molesey, and also at architects, Messrs. Foster, Lovell, & Lodge, 23, Old Queen-street, S.W., from whom specification and full particulars can be obtained.

DECEMBER 23. — **Yiewsley.** — PRIVATE STREET IMPROVEMENTS.—The Uxbridge R.D.C. invite tenders for the making up of Edgar-road, Ernest-road, and Providence-road (portion). Drawings, etc., may be seen, and forms, etc., obtained from Mr. John Wm. Harrison, Surveyor's Office, Corn Exchange, Uxbridge, upon deposit of 1*l.* 1*s.*

JANUARY 2, 1911.—**Tycor, Waterford.**—FILTER BED.—The Waterford Corporation invite tenders for the erection of a filter bed. Plans, etc., can be seen, and forms obtained, on application to Mr. John Fleming, Borough Surveyor, at 12, The Mall, Waterford.

JANUARY 3, 1911—**Gaywood.**—MAKING-UP, ETC.—The Freebridge Lynn R.D.C. invite tenders for making-up and paving Rosebery-road, and relaying the sewer. Plans, etc., can be inspected at the office of Mr. W. Cross, Clerk, King's Lynn, where forms of tender may also be obtained.

JANUARY 4, 1911.—**Wanstead, N.E.**—MAKING-UP. —The U.D.C. invite tenders for making-up Belgrave-road (first part), Northumberland-avenue, Park-road, and Windsor-road. Specification, etc., can be obtained, and contract form inspected, at the Council Offices, Wanstead, N.E. (Surveyor's Department).

JANUARY 5, 1911.—**Surbiton.**—SEWERAGE WORKS.—The U.D.C. invite tenders for the construction of about 5,300 lin. yds. of stoneware, cast-iron, and concrete pipe sewers, with manholes, flushing tanks, and other incidental works (contract No. 1). Drawings may be seen, and specification, etc., obtained, from the Surveyor to the Council, Mr. Henry T. Mather, the engineer for the works, on a cash payment of 3*l.*

JANUARY 8, 1911.—**Sheringham.**—STREET WORKS. —The U.D.C. invite tenders for making-up private streets in the district. Plans, etc., can be seen, and forms and all information obtained, on application to Mr. F. Hall Smith, the Council's Surveyor.

JANUARY 25, 1911.—**Claremorris, Co. Mayo.**—WATERWORKS SCHEME.—The R.D.C. invite tenders for carrying out a water supply to the town of Claremorris, in accordance with plans, etc., prepared by Mr. T. O'Boyle, C.E., Claremorris, at whose office they may be inspected.

## STONES, MATERIAL, AND STORES.

DECEMBER 19.—**Sunderland.**—BROKEN WHINSTONE, ETC.—The R.D.C. invite tenders for the supply and delivery of best 2½-in. hand-broken whinstone and ½-in. black furnace slag chippings. Forms of tender may be obtained from Mr. J. C. Wilson, Clerk to the Council, Offices, 17, John-street, Sunderland.

DECEMBER 20.—**Rhondda.**—STORES, HAULAGE, AND WORKS.—The U.D.C. invite tenders for stores, haulage, and works. Plans may be seen, and specification, etc., obtained, at the Council Offices, Pentre, Rhondda (in the case of tenders for works, on depositing the sum of 1*l.* 1*s.* for each contract).

DECEMBER 22.—**Exmouth.**—ROAD METAL.—The U.D.C. invite tenders for the supply of about 500 to 1,000 tons of granite basalte, or similar road metal. Form of tender can be obtained from Mr. Samuel Hutton, Engineer and Surveyor.

DECEMBER 22. — **Gillingham, Kent.** — TAR.—The Corporation invite tenders for the supply and delivery of about 50,000 gallons of crude gas tar. Mr. F. C. Boucher, Town Clerk, Corporation Offices, Gillingham, Kent.

DECEMBER 24.—**Edinburgh.**—STORES.—The Commissioners of Northern Lighthouses invite tenders for the supply of stores. Printed forms, together with any desired information, may be obtained from the Superintendent, 84, George-street, Edinburgh.

DECEMBER 27.—**Fulbourn, Cambs.**—STORES.—The Committee of Visitors invite tenders for the supply of oils, oil colours, window glass, etc. Forms of tender may be had at the office of Mr. T. Musgrave Francis, Clerk to the Visitors, 18, Emmanuel-street, Cambridge, or of Mr. Archer, the Steward, at the Asylum.

DECEMBER 28.—**East Stonehouse.**—STORES.—The U.D.C. invite tenders for stores. Forms to be had on application to Mr. C. H. Trounce, Surveyor, Town Hall, East Stonehouse, Devon.

✱ DECEMBER 31.—**Manchester.**—TERRA-COTTA.—The Manchester Education Committee invite tenders for supply of buff terra-cotta for alterations and additions to Cavendish-road Council School, Wittington, Manchester. See advertisement in this issue for further particulars.

JANUARY 2, 1911.—**Reading.**—ROAD MATERIALS.—The Berkshire C.C. ask for tenders for the supply of broken road materials. On the receipt of a stamped addressed foolscap envelope, forms of tender and full particulars will be forwarded by Mr. J. Fred. Hawkins, County Surveyor, Reading.

✱ JANUARY 3, 1911. — **Wandsworth, S.W.**—WORKS AND MATERIALS.—The Wandsworth B.C. invite tenders for execution of works and supply of materials from March 31 next for one, two, or three years. See advertisement in this issue for further particulars.

JANUARY 16, 1911.—**Gloucester.**—ROAD MATERIALS.—Gloucestershire C.C. Highways Committee invite tenders for the supply of stone for use on main roads. Forms of tender can be obtained from the County Surveyor on and after December 22.

✱ JANUARY 23, 1911.—**Poplar, E.**—WORKS AND MATERIALS.—The Poplar B.C. invite tenders for execution of works and supply of materials for the year ending March 31, 1912. See advertisement in this issue for further particulars.

NO DATE.—**Hamilton and Coalburn.**—STORES.—William Barr & Sons (Coalmasters), Ltd., invite tenders for the supply of all their requirements for the year 1911. Forms of tender and particulars can be obtained on application at the office of the Company, 10, Bothwell-street, Glasgow.

# Public Appointments.

| Nature of Appointment. | By whom Advertised. | Salary. | Application to be in |
|---|---|---|---|
| *ARCHITECTURAL ASSISTANT | Burnley Borough Council | 2*l.* 10*s.* per week | Dec. 30 |
| *SURVEYOR, WATER ENGR. AND SANITARY INSPECTOR | Clifton Dumth. Hardness B.C. | 170*l.* per annum | Dec. 24 |

MISCELLANEOUS—*Continued from page 764.*

PICKERING-PLACE, ST. JAMES.

An obscure passage between Nos. 3 and 4, on the east side of, St. James's-street, at its southern end, leads to a little-known *cul-de-sac*, in which stands a house built in 1730 by Mr. Pickering, and occupied during the earlier years of last century as a gambling resort. The members of the 1900 Club have established themselves in the house, and have decorated and furnished the interior in a style contemporary with the premises.

TURIN EXHIBITION.

One of the features in the British Palace at the approaching Turin Exhibition will be found in the Elizabethan House, which is being arranged by the Buildings, Decorations, and Furniture Committee. Although the structure will be representative of a picturesque period in the history of British architecture, with raftered roof and diamond panes, with wainscot and stately open fireplaces, the furniture and fittings will be up to date, but in keeping. Foreigners will have an opportunity of learning how to introduce in their own homes many of the comforts shown. To the exhibit a number of the best firms are contributing, and the Exhibitions Branch of the Board of Trade is making every arrangement to facilitate the work.

## PATENTS.

APPLICATIONS PUBLISHED.*

26,309 of 1909.—Thomas West and William Isiah George Lewis: Kilns for use in connexion with the firing of bricks, tiles, pipes, china, and such-like ceramic ware.

26,342 of 1909.—Adolph Maurer: Process for fixing machines, parts of same, and other objects to the floor.

26,848 of 1909.—Henry Imrie (Schleifmaschinen-Verwertungs Ges.): Devices for grinding artificial granite or stone slabs.

27,052 of 1909.—Frank Webster and Harry Humphreys Lane: Apparatus for suspending painters' cradles on the exterior of buildings.

27,882 of 1909.—Noel Evelyn Dufty: House and other firegrates.

30,207 of 1909.—Joseph Mathison and John Wyatt: Gratings for road gullies, sewer and drain traps, rain-water inlets, and catchpits.

122 of 1910.—Ernest Reeck: Door and like checks.

144 of 1910.—Wilhelm Kessing: Pipe-wrench or spanner.

530 of 1910.—Henry Peters: Band-sawing machines.

2,077 of 1910.—Friedrich Carl Krüger: Wedge-expanding device.

2,229 of 1910.—Frederick William Clarke and Thomas Litchfield: Devices for operating sliding windows.

3,894 of 1910.—James Preston: Fittings for sash windows.

4,284 of 1910.—Townson Hand: Wrenches.

5,188 of 1910.—Herbert Lemon Cole: Vices.

5,915 of 1910.—Albert Sauvée: Construction of gravity chutes for conveying goods from one floor of a building to one on a lower level.

6,258 of 1910.—James Smith White: Fireproof doors and shutters.

9,352 of 1910.—Rowland Frost: Method of galvanising, tinning, or otherwise coating tubes and tubular articles and appliances to be used therein.

10,900 of 1910.—Lionel Charles Lutyens and Walter Fowler: Domestic grates.

15,055 of 1910.—William Philip: Sash windows.

## PRICES CURRENT OF MATERIALS.

*,* Our aim in this list is to give, as far as possible, the *average* prices of materials, not necessarily the lowest. Quality and quantity obviously affect prices—a fact which should be remembered by those who make use of this information.

### BRICKS, &c.

Per 1000 Alongside, in River.

| | £ s. d. |
|---|---|
| Best Stocks | 1 12 0 |
| Picked Stocks for Facings | 2 10 0 |

Per 1000, Delivered at Railway Depôt.

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| Flettons | 1 8 0 | Quoins, Bullnose, and Flats | 14 7 6 |
| Best Fareham Red | 3 12 0 | D'ble Stretchers | 16 7 6 |
| Best Red Pressed Ruabon Facing | 5 0 0 | Double Headers | 13 7 6 |
| Best Blue Pressed Staffordshire | 3 15 0 | One Side and two Ends | 17 7 6 |
| Do. Bullnose | 4 0 0 | Two Sides and one End | 18 7 6 |
| Best Stourbridge Fire Bricks | 3 14 0 | Splays & Squints | 15 17 6 |
| GLAZED BRICKS. | | Best Dipped Salt Glzd. Str'tch'rs | 10 17 6 |
| Best White and Ivory Glazed Stretchers | 10 17 6 | Headers | 10 7 6 |
| Headers | 10 7 6 | Quoins, Bullnose, and Flats | 14 7 6 |
| | | D'ble Stretchers | 16 7 6 |

* All these applications are in the stage in which opposition to the grant of patents upon them can be made.

### BRICKS, &c. (*continued*).

Per 1000, Delivered at Railway Depôt.

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| Double Headers | 13 7 6 | Two Sides and one End | 18 7 6 |
| One Side and two Ends | 17 7 6 | Splays & Squints | 15 17 6 |

Second Quality White and Dipped Salt Glazed, £1 5s. per 1000 less than best.

| | s. d. | |
|---|---|---|
| Thames and Pit Sand | 6 6 | per yard, delivered. |
| Thames Ballast | 5 0 | " " |
| Best Portland Cement | 29 0 | per ton, " |
| Best Ground Blue Lias Lime | 19 0 | " " |

NOTE—The cement or lime is exclusive of the ordinary charge for sacks.

Grey Stone Lime ..... 11s. 6d. per yard delivered.
Stourbridge Fireclay in sacks 27s. 0d. per ton at rly dpt.

### STONE.

| Per Ft. Cube. | s. d. |
|---|---|
| BATH STONE—delivered on road waggons, Paddington Depôt | 1 6½ |
| Do. do. delivered on road waggons, Nine Elms Depôt | 1 8½ |
| PORTLAND STONE (20 ft. average)— | |
| Brown Whitbed, delivered on road waggons, Paddington Depôt, Nine Elms Depôt, or Pimlico Wharf | 2 1 |
| White Basebed, delivered on road waggons Paddington Depôt, Nine Elms Depôt, or Pimlico Wharf | 2 2½ |

Per Ft. Cube, delivered at Railway Depôt.

| | s. d. | | s. d. |
|---|---|---|---|
| Ancaster in blocks | 1 10 | Red Corsehill in blocks | 2 2 |
| Beer in blocks | 1 6 | Closeburn Red Freestone | 2 0 |
| Greenshill in blocks | 1 10 | Red Mansfield Freestone | 2 4 |
| Darley Dale in blocks | 2 4 | | |

YORK STONE—*Robin Hood Quality.* s. d.

Per Ft. Cube, Delivered at Railway Depôt.

| | |
|---|---|
| Scappled random blocks | 2 10 |

Per Ft. Super., Delivered at Railway Depôt.

| | |
|---|---|
| 6 in. sawn two sides landings to sizes (under 40 ft. super.) | 2 3 |
| 6 in. rubbed two sides ditto, ditto | 2 6 |
| 3 in. sawn two sides slabs (random sizes) | 0 11½ |
| 2 in. to 2½ in. sawn one side slabs (random sizes) | 0 7½ |
| 1¼ in. to 2 in. ditto, ditto | 0 6 |

HARD YORK—

Per Ft. Cube, Delivered at Railway Depôt.

| | |
|---|---|
| Scappled random blocks | 3 0 |

Per Ft. Super., Delivered at Railway Depôt.

| | |
|---|---|
| 6 in. sawn two sides landing to sizes (under 40 ft. super.) | 2 8 |
| 6 in. rubbed two sides ditto | 3 0 |
| 3 in. sawn two sides slabs (random sizes) | 1 2 |
| 2 in. self-faced random flags | 0 5 |

### SLATES.

Per 1000 of 1200 at Railway Depôt.

| In. In. | £ s. d. | In. In. | £ s. d. |
|---|---|---|---|
| 20×10 best blue Bangor | 13 2 6 | 20×10 best Eur'ka unfading green | 15 17 6 |
| 24×12 ditto | 13 17 6 | 20×12 ditto | 18 7 6 |
| 20×10 1st quality ditto | 13 0 0 | 18×10 ditto | 13 5 0 |
| 20×12 ditto | 13 15 0 | 16×8 ditto | 10 5 0 |
| 16×8 ditto | 7 5 0 | 20×10 permanent green | 11 12 6 |
| 22×10 best blue Portmadoc | 12 12 6 | 18×10 ditto | 9 12 6 |
| 16×8 ditto | 6 12 6 | 16×8 ditto | 6 12 6 |

### TILES.

At Railway Depôt.

| | s. d. | | s. d. |
|---|---|---|---|
| Best plain red roofing (per 1000) | 42 0 | Best "Hartshill" brand, plain sand-faced (per 1000) | 50 0 |
| Hip and Valley (per doz.) | 3 7 | Do. pressed (per 1000) | 47 6 |
| Best Broseley (per 1000) | 50 0 | Do. Ornamental (per 1000) | 50 0 |
| Do. Ornamental (per 1000) | 52 6 | Hip (per doz.) | 4 0 |
| Hip and Valley (per doz.) | 4 0 | Valley (per doz.) | 3 6 |
| Best Ruabon red, brown, or brindled (Edw'ds) (per 1000) | 57 6 | Staffords. (Hanley) Reds or Brindled (per 1000) | 42 6 |
| Do. Ornamental (per 1000) | 60 0 | Hand-made sand-faced (per 1000) | 45 0 |
| Hip (per doz.) | 4 0 | Hip (per doz.) | 4 0 |
| Valley (per doz.) | 3 0 | Valley (per doz.) | 3 6 |

### WOOD.

| BUILDING WOOD. | At per standard. £ s. d. | £ s. d. |
|---|---|---|
| Deals: best 3 in. by 11 in. and 4 in. by 9 in. and 11 in. | 14 0 0 | 15 10 0 |
| Deals: best 3 by 9 | 13 10 0 | 14 10 0 |
| Battens: best 2½ in. by 7 in. and 8in., and 3 in. by 7 in. and 8 in. | 11 10 0 | 12 10 0 |
| Battens: best 2½ by 6 and 3 by 6 | 0 10 0 | less than 7 in. and 8 in. |
| Deals: seconds | 1 0 0 | less than best. |
| Battens: seconds | 0 10 0 | " " |
| 2 in. by in. and 2 in. by 6 in. | 9 10 0 | 10 10 0 |
| 2 in. by 4½ in. and 2 in. by 5 in. | 9 0 0 | 10 0 0 |
| Foreign Sawn Boards— | | |
| 1 in. and 1¼ in. by 7 in. | 0 10 0 | more than battens. |
| ¾ in. | 1 0 0 | " |
| Fir timber: best middling Danzig or Memel (average specification) | At per load of 50 ft. 5 0 0 | 5 10 0 |
| Seconds | 4 10 0 | 5 0 0 |
| Small timber (8 in. to 10 in.) | 3 17 6 | 4 0 0 |
| Small timber (6 in. to 8 in.) | 3 5 0 | 3 10 0 |
| Swedish balks | 2 12 6 | 3 0 0 |
| Pitch-pine timber (30 ft. average) | 4 10 0 | 5 5 0 |

| JOINERS' WOOD. | At per standard. £ s. d. | £ s. d. |
|---|---|---|
| White Sea: first yellow deals, 3 in. by 11 in. | 24 10 0 | 25 10 0 |
| 3 in. by 9 in. | 22 10 0 | 23 10 0 |
| Battens, 2½ in. and 3 in. by 7 in. | 17 0 0 | 18 0 0 |
| Second yellow deals, 3in. by 11in. | 19 0 0 | 20 0 0 |
| " " 3 in. by 9 in. | 18 0 0 | 19 10 0 |
| Battens, 2½ in. and 3in. by 7 in. | 14 0 0 | 15 0 0 |
| Third yellow deals, 3 in. by 11 in. and 9 in. | 14 0 0 | 15 0 0 |
| Battens, 2½ in. and 3 in. by 7 in. | 11 10 0 | 12 10 0 |

### WOOD (*continued*).

| JOINERS' WOOD (*continued*)— | At per standard. £ s. d. | £ s. d. |
|---|---|---|
| Petersburg: first yellow deals, 3 in. by 11 in. | 21 10 0 | 22 10 0 |
| Do. 3 in. by 9 in. | 18 10 0 | 19 10 0 |
| Battens | 14 0 0 | 15 0 0 |
| Second yellow deals, 3 in. by 11 in | 16 10 0 | 17 10 0 |
| Do. 3 in. by 9 in. | 15 0 0 | 16 0 0 |
| Battens | 11 10 0 | 12 10 0 |
| Third yellow deals, 3in. by 11 in. | 13 10 0 | 14 10 0 |
| Do. 3 in. by 9 in. | 13 0 0 | 14 0 0 |
| Battens | 10 10 0 | 11 0 0 |
| White Sea and Petersburg— | | |
| First white deals, 3 in. by 11 in. | 15 0 0 | 16 0 0 |
| " " 3 in. by 9 in. | 14 0 0 | 14 10 0 |
| Battens | 11 10 0 | 12 10 0 |
| Second white deals, 3in. by 11in. | 14 0 0 | 15 0 0 |
| " " 3 in. by 9 in. | 13 0 0 | 14 0 0 |
| Battens | 10 10 0 | 11 0 0 |
| Pitch-pine: deals | 19 0 0 | 21 0 0 |
| Under 2 in. thick extra | 0 10 0 | 1 0 0 |
| Yellow Pine—First, regular sizes | 44 0 0 | upwards. |
| Oddments | 32 0 0 | " |
| Seconds, regular sizes | 33 0 0 | " |
| Oddments | 28 0 0 | " |
| Kauri Pine—Planks, per ft. cube. | 0 3 6 | 0 5 0 |
| Danzig and Stettin Oak Logs— | | |
| Large, per ft. cube | 0 3 0 | 0 3 9 |
| Small " " | 0 2 6 | 0 2 6 |
| Wainscot Oak Logs, per ft. cube | 0 5 6 | 0 6 0 |
| Dry Wainscot Oak, per ft. sup. as inch | 0 0 8½ | 0 0 9½ |
| ¾ in. do. do. | 0 0 7 | — |
| Dry Mahogany—Honduras, Tabasco, per ft. super. as inch.. | 0 0 10 | 0 1 1 |
| Selected, Figury, per ft. super. as inch | 0 1 6 | 0 2 6 |
| Dry Walnut, American, per ft. super. as inch | 0 0 10 | 0 1 0 |
| Teak, per load | 18 0 0 | 22 0 0 |
| American Whitewood planks, per ft. cube | 0 4 0 | 0 5 0 |
| Prepared Flooring, etc.— | Per square. | |
| 1 in. by 7 in. yellow, planed and shot | 0 13 6 | 0 17 0 |
| 1 in. by 7 in. yellow, planed and matched | 0 14 0 | 0 18 0 |
| 1¼ in. by 7 in. yellow, planed and matched | 0 16 6 | 1 0 0 |
| 1 in. by 7 in. white, planed and shot | 0 12 0 | 0 14 6 |
| 1 in. by 7 in. white, planed and matched | 0 12 6 | 0 15 0 |
| 1¼ in. by 7 in. white, planed and matched | 0 15 0 | 0 16 6 |
| ¾ in. by 7 in. yellow, matched and beaded or V-jointed lds. | 0 11 0 | 0 13 6 |
| 1 in. by 7 in. " " | 0 14 0 | 0 18 6 |
| ¾ in. by 7 in. white " " | 0 10 0 | 0 11 0 |
| 1 in. by 7 in. " " | 0 12 9 | 0 15 0 |

6 in. at 6d. to 9d. per square less than 7 in.

### JOISTS, GIRDERS, &c.

| | In London, or delivered Railway Vans, per ton. £ s. d. | £ s. d. |
|---|---|---|
| Rolled Steel Joists, ordinary sections | 7 0 0 | 7 10 0 |
| Compound Girders, ordinary sections | 9 0 0 | 10 0 0 |
| Steel Compound Stanchions | 11 0 0 | 12 0 0 |
| Angles, Tees, and Channels, ordinary sections | 9 0 0 | 10 0 0 |
| Flitch Plates | 9 0 0 | 9 10 0 |
| Cast Iron Columns & Stanchions, including ordinary patterns | 7 10 0 | 8 10 0 |

### METALS.

| IRON— | Per ton, in London. £ s. d. | £ s. d. |
|---|---|---|
| Common Bars | 8 10 0 | 9 0 0 |
| Staffordshire Crown Bars, good merchant quality | 8 15 0 | 9 5 0 |
| Staffordshire "Marked Bars" | 10 10 0 | — |
| Mild Steel Bars | 8 15 0 | 9 5 0 |
| Hoop Iron, basis price | 9 5 0 | 9 10 0 |
| " " Galvanised | 17 0 0 | — |

(*And upwards, according to size and gauge.)

| | | |
|---|---|---|
| Sheet Iron Black— | | |
| Ordinary sizes to 20 g. | 9 15 0 | — |
| " " 24 g. | 10 15 0 | — |
| " " 26 g. | 12 5 0 | — |
| Sheet Iron, Galvanised, flat, ordinary quality— | | |
| Ordinary sizes, 6 ft. by 2 ft. to 3 ft. to 20 g. | 15 0 0 | — |
| Ordinary sizes to 22 g. and 24 g. | 15 10 0 | — |
| " " 26 g. | 16 10 0 | — |
| Sheet Iron, Galvanised, flat, best quality— | | |
| Ordinary sizes to 20 g. | 18 0 0 | — |
| " " 22 g. and 24 g. | 18 10 0 | — |
| " " 26 g. | 20 0 0 | — |
| Galvanised Corrugated Sheets— | | |
| Ordinary sizes, 6ft. to 8ft. 20 g. | 14 10 0 | — |
| " " 22 g. and 24 g. | 14 15 0 | — |
| " " 26 g. | 16 5 0 | — |
| Best Soft Steel Sheets, 6 ft. by 2 ft. to 3 ft. to 20 g. and thicker | 12 0 0 | — |
| Best Soft Steel Sheets, 2 g. & 24 g. | 13 0 0 | — |
| " " 26 g. | 15 0 0 | — |
| Cut Nails, 3 in. to 6 in. | 10 10 0 | 11 0 0 |

(Under 3 in., usual trade extras.)

### LEAD, &c.

| | Per ton, in London. £ s. d. | |
|---|---|---|
| LEAD—Sheet, English, 4lb. and up | 16 10 0 | — |
| Pipe in coils | 17 0 0 | — |
| Soil pipe | 20 0 0 | — |
| Compo pipe | 20 0 0 | — |
| ZINC—Sheet— | In casks of 10 cwt. | |
| Vielle Montagne | 31 0 0 | — |
| Silesian | 30 10 0 | — |

Zinc, in bundles, 1s. per cwt. extra.

| | | |
|---|---|---|
| COPPER— | | |
| Strong Sheet ..... per lb. | 0 1 0 | — |
| Thin " ..... " | 0 1 1 | — |
| Copper nails ..... " | 0 0 10 | — |
| Copper wire ..... " | 0 0 10 | — |
| BRASS— | | |
| Strong Sheet ..... " | 0 0 11 | — |
| Thin ..... " | 0 1 0 | — |
| TIN—English Ingots ..... " | 0 1 8 | — |
| SOLDER—Plumbers' ..... " | 0 0 7½ | — |
| Tinmen's ..... " | 0 0 9½ | — |
| Blowpipe ..... " | 0 1 1 | — |

ENGLISH SHEET GLASS IN CRATES OF STOCK SIZES.

Per Ft., Delivered.

| | | | |
|---|---|---|---|
| 15 oz. thirds | 2½d. | 26 oz. fourths | 3d. |
| " fourths | 1½d. | 32 oz. thirds | 5d. |
| 21 oz. thirds | 3d. | " fourths | 4½d. |
| " fourths | 2½d. | Fluted Sheet, 15 oz. | 3½d. |
| 21 oz. thirds | 4d. | " 21 oz. | 4½d. |

ENGLISH ROLLED PLATE IN CRATES OF STOCK SIZES.

Per Ft., Delivered.

| | | | |
|---|---|---|---|
| ¼ Hartley's | 3d. | *Figured*, Oxford | |
| ⅜ " | 2½d. | Rolled, & 'Oceanic' | |
| ½ " | 2½d. | Glass, white | 3½d. |
| | | Ditto, tinted | 5d. |

| OILS, &c. | | £ s. d. |
|---|---|---|
| Raw Linseed Oil in pipes | per gallon | 0 3 9 |
| " " " in barrels | " | 0 3 10 |
| " " " in drums | " | 0 4 0 |
| Boiled " in barrels | " | 0 4 0 |
| " " " in drums | " | 0 4 3 |
| Turpentine in barrels | " | 0 4 5 |
| " in drums | " | 0 4 7 |
| Genuine Ground English White Lead, per ton | | 21 0 0 |
| Red Lead, Dry | " | 20 0 0 |
| Best Linseed Oil Putty | per cwt. | 0 19 6 |
| Stockholm Tar | per barrel | 1 12 0 |

| VARNISHES, &c. | Per gallon. £ s. d. |
|---|---|
| Fine Pale Oak Varnish | 0 8 0 |
| Pale Copal Oak | 0 10 6 |
| Superfine Pale Elastic Oak | 0 12 6 |
| Fine Extra Hard Church Oak | 0 10 0 |
| Superfine Hard-drying Oak, for seats of Churches | 0 14 6 |
| Fine Elastic Carriage | 0 12 0 |
| Superfine Pale Elastic Carriage | 0 16 0 |
| Fine Pale Maple | 0 10 0 |
| Finest Pale Durable Copal | 0 18 0 |
| Extra Pale French Oil | 1 1 0 |
| Eggshell Flating Varnish | 0 18 0 |
| White Pale Enamel | 1 4 0 |
| Extra Pale Paper | 0 12 0 |
| Best Japan Gold Size | 0 10 6 |
| Best Black Japan | 0 16 0 |
| Oak and Mahogany Stain | 0 9 0 |
| Brunswick Black | 0 8 0 |
| Berlin Black | 0 16 0 |
| Knotting | 0 10 9 |
| French and Brush Polish | 0 19 6 |

## TENDERS.

Communications for insertion under this heading should be addressed to "The Editor," and must reach us *not later than* 10 a.m. on *Thursday*. [N.B.—We cannot publish Tenders unless authenticated either by the architect or the building owner; and we cannot publish announcements of Tenders accepted unless the amount of the Tender is stated, nor any list in which the lowest Tender is under 100*l.* unless in some exceptional cases and for special reasons.]

* Denotes *accepted*. † Denotes *provisionally accepted*.

BOURNEMOUTH.—For rebuilding the Victoria Hotel. Mr. H. E. Hawker, architect, Bournemouth. Quantities by architect:—

| | | | |
|---|---|---|---|
| Goodchild & Jeffery | £6,270 | A. & F. Wilson | £5,600 |
| Fryer & Co. | 5,997 | R. Wilkins & Son | 5,549 |
| Stephens, Bastow, & Co., Ltd. | 5,989 | Jones & Seward | 5,427 |
| Perry & Co. | 5,930 | W. E. Jones & Son | 5,374 |
| Bowman & Sons | 5,900 | J. & M. Patrick | 5,278 |
| H. O. Grigg | 5,690 | P. M. Rouse | 5,181 |
| Miller & Sons | 5,680 | Jenkins & Sons, Ltd., Bournemouth* | 5,180 |
| Pittard & Sons | 5,628 | | |

[The terra-cotta work is a separate contract, and is not included in these estimates.]

HARTLEPOOL.—For pulling down and rebuilding the Golden Anchor Inn, for Messrs. Harker & Co., Minerva-place, Hartlepool. Mr. M. Proctor, architect, 29, Church-street, West Hartlepool. Quantities by architect:—

H. C. Howe, Park-road, West Hartlepool* £1,520 0 9

[Seven contractors tendered.]

BARNET.—For the erection of twenty-nine cottages in Mays-lane, for the Urban District Council. Mr. W. F. Wilkins, Surveyor to the Council:—

| | Stock Bricks. | "Sandy" Stocks. |
|---|---|---|
| Pasterfield & English | £8,700 | £8,820 |
| W. H. Holmes | 7,921 | 7,951 |
| Mattock & Parsons | 7,670 | 7,730 |
| R. A. Lowe | 7,515 | 7,595 |
| J. Parker & Co. | 7,500 | 7,500 |
| W. Gibson & Co. | 7,450 | 7,506 |
| R. Woolnston & Co. | 7,400 | 7,900 |
| Kidman Bros. | 7,350 | 7,350 |
| Thomas & Edge | 7,346 | 7,346 |
| F. Cottrell, Ltd. | 7,220 | 7,210 |
| J. T. Bushell | 7,225 | 7,225 |
| H. Freeman, Ltd. | 7,105 | 7,221 |
| F. W. Dainton | 6,995 | 7,055 |
| E. J. Fox | 6,900 | 7,050 |
| J. Strong & Co. | 6,849 | 6,849 |
| Myles & Warner | 6,791 | 6,980 |
| C. Halls & Son | 6,785 | 6,785 |
| C. Groom | 6,727 | 6,682 |
| H. E. Percy | 6,725 | 6,772 |
| J. Willmott & Sons | 6,700 | 6,750 |
| A. Roberts & Co. | 6,600 | 6,725 |
| Gathercole Bros. | 6,580 | 6,610 |
| W. Slough | 6,550 | 6,567 |
| F. L. Linzell | 6,464 | 6,484 |
| Rowley Bros | 6,400 | 6,387 |
| W. Bailey & Sons | 6,265 | 6,280 |
| Vail & Shore | 6,210 | 6,300 |
| M. A. Pearson & Son | 6,189 | 6,189 |
| A. Monk | 6,100 | 6,300 |
| A. Lewin & Sons | 5,949 | 5,967 |
| E. Clarke | 5,940 | 5,920 |
| J. Wright & Co. | 5,875 | 5,900 |
| G. Eyles | 5,859 | 5,859 |
| E. G. Brown | 5,768 | 6,203 |
| G. E. Galliford | 5,760 | 5,750 |
| G. Jaggard | 5,539 | 5,583 |
| Spalding & Sons | 5,500 | 5,500 |
| W. T. Batchelor & Son | 5,500 | 5,500 |
| W. & D. Wilkins | 5,494 | 5,594 |
| Nicholls & Son | 5,253 | 5,345 |
| Sykes & Son | 5,215 | 5,265 |
| E. W. Jacobs, Anerley, S.E.* | 5,160 | 5,194 |

[Surveyor's estimate, £5,510.]

LONDON.—For supplying and fixing library fittings at the New Cross Branch Library, for the Deptford Borough Council. Messrs. Castle & Warren, architects, Strand, W.C.:—

G. M. Hammer & Co., Ltd., St. James's-road, Bermondsey £133

MERTON.—For making-up Meadow and Mill roads, for the Urban District Council. Mr. G. Jerram, Surveyor, Council Offices:—

| | | | |
|---|---|---|---|
| W. Wright | £1,485 6 4 | E. & E. Iles | £790 15 6 |
| J. Mowlem & Co. | 813 0 0 | S. Lane, Wimbledon* | 721 0 0 |
| Bailey & Weller | 800 0 0 | | |

MONKTON.—For laying a sewer at Monkton Village, for the South Shields Rural District Council. Mr. Thomas T. Bains, Civil Engineer, Surveyor to the Council:—

| | | | |
|---|---|---|---|
| G. Thornton | £106 16 11 | G. E. Simpson | £77 3 5 |
| J. Thompson | 103 14 4 | J. Henderson | 73 15 0 |
| J. Hornsby, jun. | 94 3 9 | W. Kennedy | 72 8 3 |
| W. Wilson | 92 0 0 | J. Barrow, Jarrow* | 65 0 0 |
| J. Hope | 86 9 9 | | |
| D. Glen | 81 9 6 | | |

NOTTINGHAM.—For the internal cleaning and painting of certain Council schools, for the Education Committee. Mr. Frank B. Lewis, City Architect:—

*High-pavement.*

C. Ilett, 63, Derby-road* £1 22 0

*Stanley-road.*

W. Bee, 15, Lammas-street* 58 19

*Forest Fields.*

C. Ilett, 63, Derby-road* 85 0

*All Saints (Forest-road).*

Elson & Hanbury, 72, St. Ann's Well-road* 65 15

*Trent Bridge.*

A. E. Shipley, 2, Robin Hood-promenade* 93 0

*Huntingdon-street.*

C. Ilett, 63, Derby-road* 130 0

WEMBLEY.—For making-up Clayton-avenue and Westbury-avenue, for the Urban District Council. Mr. Cecil R. Chapman, Surveyor to the Council:—

*Clayton-avenue.*

| | | | |
|---|---|---|---|
| J. A. Dunmore | £2,185 18 6 | Thomson & Co. | £1,464 15 8 |
| Halsey & Son | 1,591 17 5 | P. Fitzgerald | 1,425 14 4 |
| T. Starkey | 1,574 11 5 | Free & Sons | 1,422 0 9 |
| T. Adams | 1,567 10 0 | F. G. Brummell | 1,392 8 0 |
| W. Wright | 1,540 6 8 | Willis & Powis, Wembley* | 1,349 17 7 |
| H. Elliot & Co. | 1,514 19 1 | O. T. Gibbons | 1,344 19 9 |
| G. Jaggard | 1,493 0 0 | | |
| A. Wooster | 1,469 7 2 | | |

*Westbury-road.*

| | | | |
|---|---|---|---|
| J. A. Dunmore | £1,570 9 10 | Free & Sons | £1,044 6 8 |
| W. Wright | 1,199 18 1 | P. Fitzgerald | 1,033 10 2 |
| Halsey & Son | 1,176 18 4 | F. G. Brummell | 1,012 14 2 |
| T. Starkey | 1,161 15 2 | O. T. Gibbons | 985 10 2 |
| T. Adams | 1,145 9 3 | Willis & Powis, Wembley* | 966 4 10 |
| H. Elliot & Co. | 1,085 3 10 | Thomson & Co. | 939 18 2 |
| G. Jaggard | 1,084 0 0 | | |
| A. Wooster | 1,074 3 4 | | |

WHITLEY BAY.—For erecting conveniences on the south side of Watts-road, for the Whitley and Monkseaton Urban District Council. Mr. A. J. Russell, A.M.Inst.C.E., Council Surveyor:—

H. Millar, Monkseaton £1,613 16

YORK.—For constructing new street to Walmgate, for the Corporation. Mr. F. W. Spurr, City Engineer:—

Acme Flooring and Paving Co. (1904), Ltd., Gainsborough-road, Victoria Park, London, N.E.* £5,124 16

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**Doulting Stone.**
**Portland Stone.**
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Norton, Stoke-under-Ham, Somerset.
London Agent:—Mr. E. A. Williams, 16, Craven-street, Strand.

**Asphalte.**—The Seyssel and Metallic Lava Asphalte Company (Mr. H. Glenn), Office, 42, Poultry, E.C.—The best and cheapest materials for damp courses, railway arches, warehouse floors, flat roofs, stables, cow-sheds and milk-rooms, granaries, tun-rooms, and terraces. Asphalte Contractors to the Forth Bridge Co.

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